

# SCHOOL ARTS

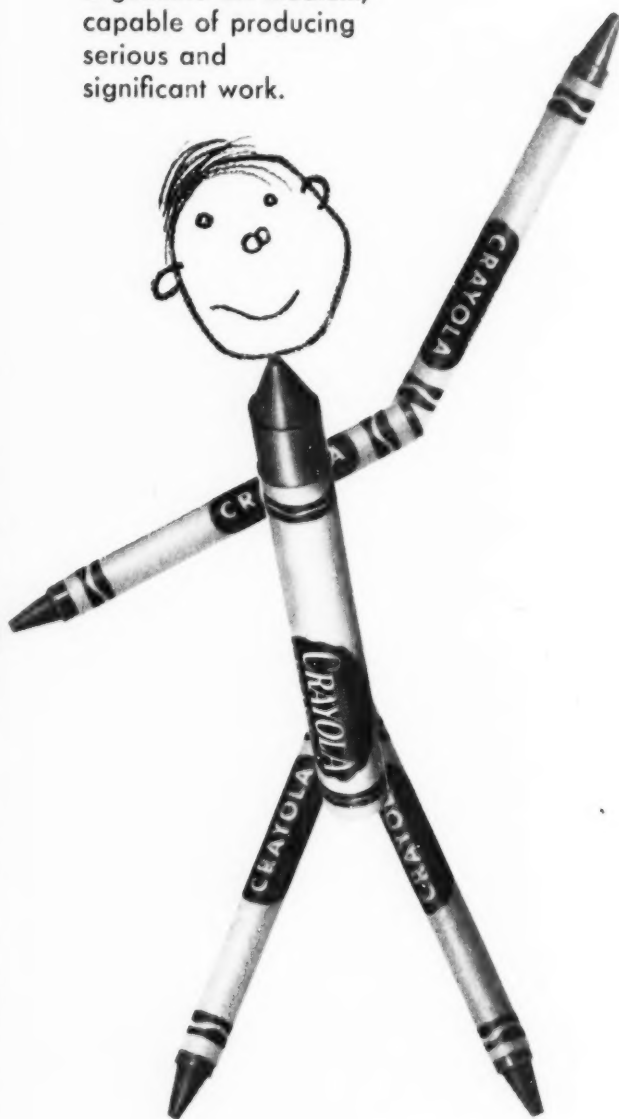
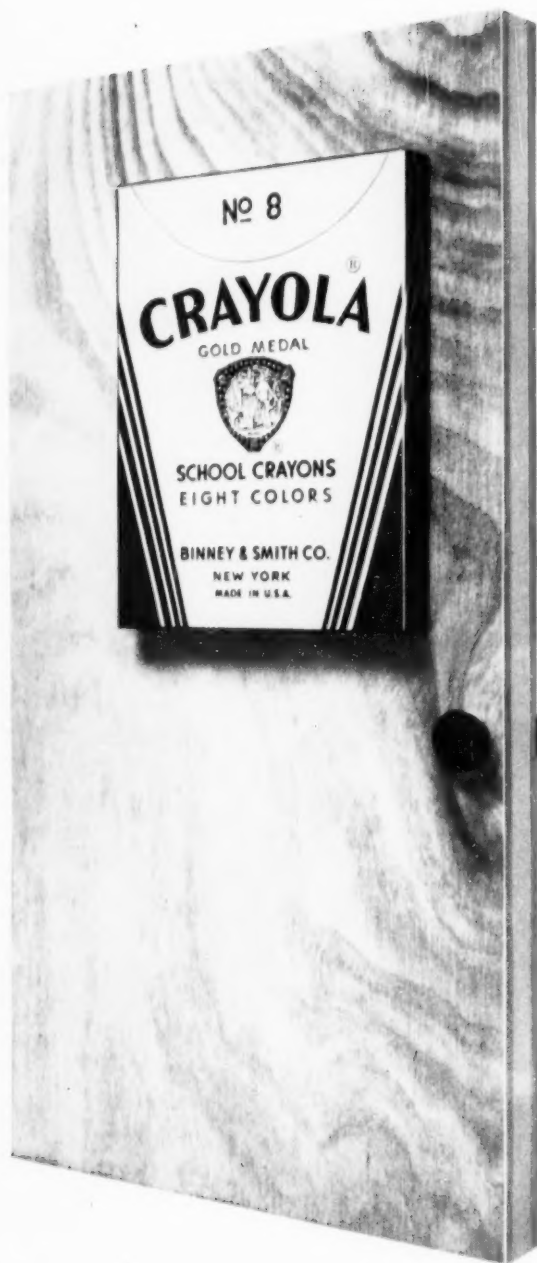
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# SCHOOL ARTS

## the art education magazine

VOLUME 53, NUMBER 1

SEPTEMBER 1953

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Cover by Marjorie Chisholm, Student of Don Nichols  
Albright Art School, Buffalo, New York

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## NEWS DIGEST

**New Jersey meeting** The annual convention of the New Jersey Art Education Association will be held at Convention Hall, Atlantic City, on November 12-14. The convention theme is "One Hundred Years and Forward." Workshops on crafts, enameling, printing processes, and the use of scrap materials will be held all day Thursday and continue on Friday and Saturday mornings. Charlotte Lockwood speaks on "Arts and Crafts of Scandinavia" after the business meeting Friday morning, and Jack Bookbinder tells "The Pennsylvania Story" the same afternoon. Four special art exhibitions are scheduled.

**Now grants degrees** The New York State Board of Regents has recently authorized the Rochester Institute of Technology to inaugurate a program leading to the bachelor of science degree. The twelve departments include Art and Design, Photography, Printing, Graphic Arts Research, and the School for American Craftsmen. Stanley Witmeyer heads the department of Art and Design, and Harold Brennan directs the School for American Craftsmen.

### Regional Art Association Meetings Scheduled for 1954

EAA—Hotel Commodore, New York City, March 31—April 3, 1954

WAA—Pantlind Hotel, Grand Rapids, Mich., April 11-15, 1954

SEAA—Gatlinburg, Tenn. Date to be announced

PAA—Fairmont Hotel, San Francisco, Calif., April 1954

Save the date—plan now to attend the meeting of your association.

**A New Concept in the Display** of art will be employed by the California State Fair in the newly decorated fireproof art building. The art show in Sacramento, California September 3 through 13 will depict art in everyday living from the fine arts through all phases of art to the final utilization of such items as furniture, drapes, machinery, etc., bringing good design to the homes, factories, and business world.

**Of Special Interest to EAA Members** are the Loan Services of the association. A two-page insert in the May 1953 issue of the EAA Bulletin gives brief descriptions of the 33 panels and slides available to members for their schools. The subjects have been selected with care to give a cross section of artcraft subjects—and from the teaching point of view. Just in case you have mislaid your issue of the May EAA Bulletin, simply write Mrs. Lillian D. Sweigart, State Teachers College, Kutztown, Pa., for further information, including scheduling of exhibits.



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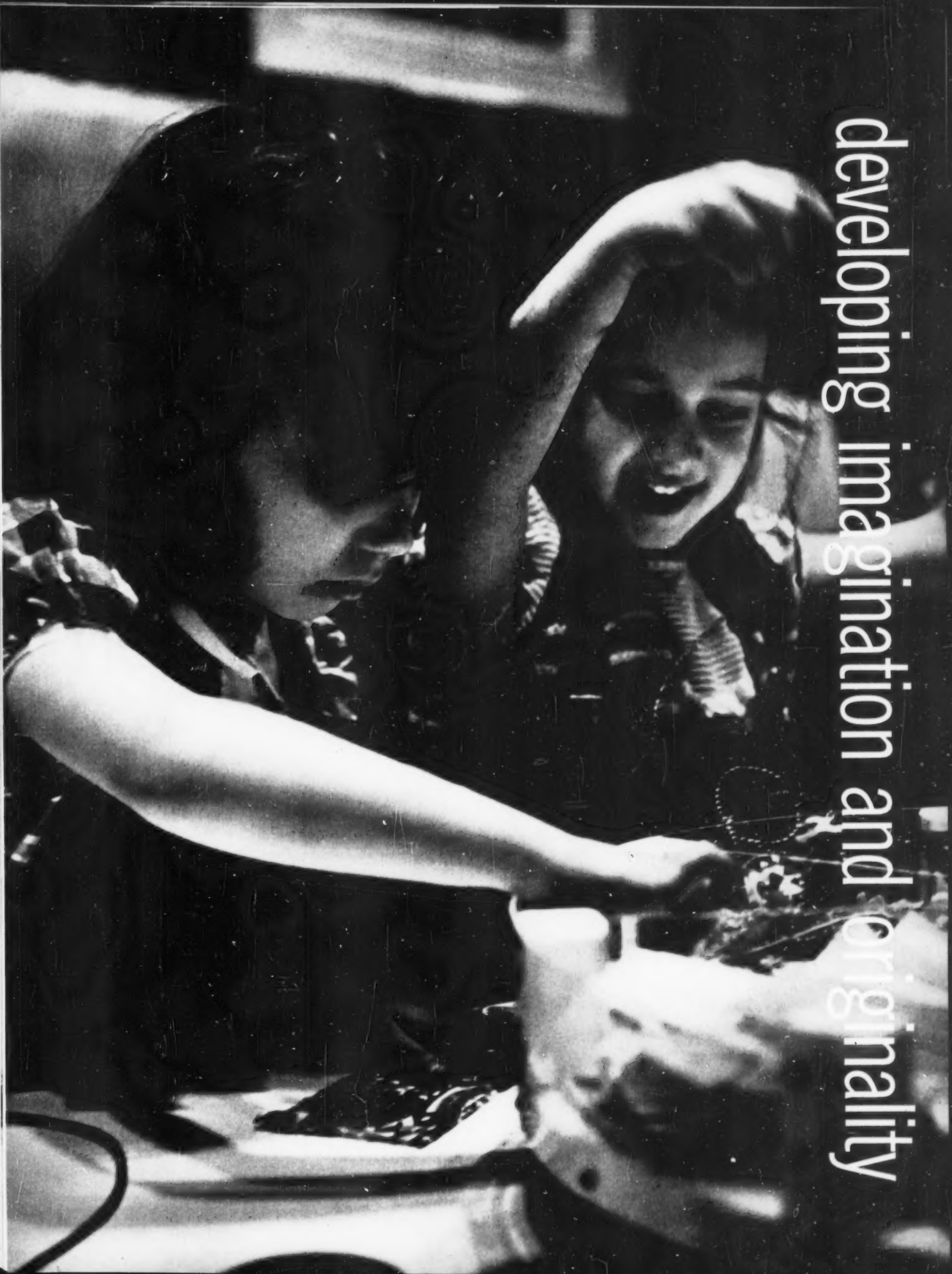
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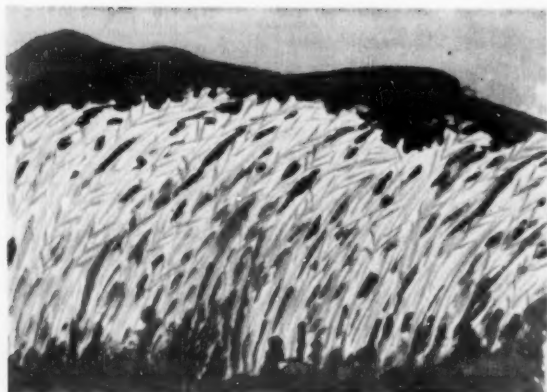
developing imagination and originality





VICTOR D'AMICO

Genuine creative expression is difficult to attain because the art experience must touch a deep chord in the human personality to release creative energy.



"Good products" do not necessarily imply that creative experience has taken place. If we direct the art activity along formal lines we may develop stereotypes, if we let the child alone it may lead to chaos.

Imagination is a basic source of creativity. Bridges, skyscrapers, painting and sculpture were all first born out of dreams called imagination.



# IMAGINATION

Although most of us pay tribute to creative teaching, genuine creative expression is difficult to attain and is not commonly found in our schools. This is not due to any unwillingness on the part of teachers, but to the fact that the art experience must touch a deep chord in the human personality to release creative energy. We cannot command children to be creative any more than we can command a person to fall in love or to become inspired when the motivation for such a reaction is lacking. Yet being creative is like falling in love or being inspired or making a discovery. How can we provide the occasion or the proper climate to evoke the creative response?

If we "let the child alone" as many educators prescribe, what he expresses may be devoid of any fundamental art concept. On the other hand, if we direct the activity through formal design or art principles the result may be a stereotype. "Good" design or "good" art work does not necessarily produce creative or individual response. Much of the teaching which applies the famous Bauhaus methods



*Imagination is the magic key to creative thinking and individual expression, as essential to personal happiness and a sound society as to art activity. Good art experiences should ignite and nourish it.*

Imagination is unique to each individual, it wears the face and cloak of its originator. It has a certain unpredictability based on the individual's personality, perception, preference and background.

## sesame of creative expression

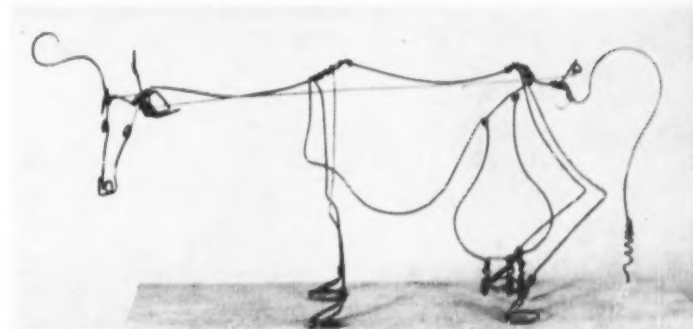
has resulted in products which meet standards of good structural design but which are sterile as far as personal expression is concerned.

One reliable and basic source of creativity is imagination because imagination calls for invention and contriving by the individual. It is generated and controlled by and within the self. There are those who may regard imagination as "long hair" or dream stuff—a mere nothingness. On the contrary, imagination is the most dynamic power that man has at his command and the means by which he has progressed beyond all other animals. Every notable achievement began as a dream in someone's mind. The bridges that span our rivers, the skyscrapers that tower against the sky, the paintings and sculptures that fill our museums, the chairs we sit in, the clothes we wear, all were born out of dreams called imagination. They were probably carried about as scribbles on scraps of paper, or just in the mind's eye, but they eventuated in steel and stone, paint and cloth for generations to use, behold and enjoy.

7



It is this unpredictability—how the individual selects, interprets and transforms the acquired knowledge, skills and materials—which produces the uniqueness of a Picasso, Henry Moore, a Calder.



Likewise the child uses imagination to invent forms which are unique to him and which convey his interpretation and use of art concepts as they move him and reveal his personal expression.



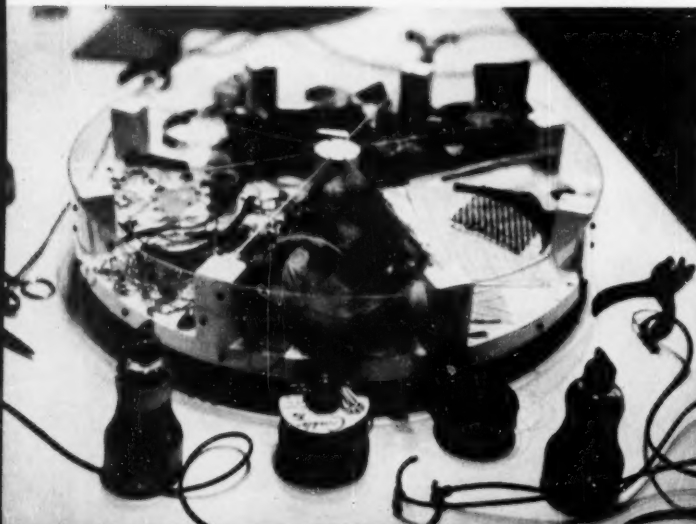


A child may find a piece of tinsel string. Her face glows with the pleasure of discovery. Here is something to behold, to touch and something "to do with."



The teacher plays an important role. He sets the stage for things to happen and provides space for them to happen. He ignites the imagination and guides it toward richer experiences.

Effective presentation of materials is important. The new concept toward materials is developing the awareness and ability to use them in different contexts and in personal ways.



Imagination is unique to each individual, it wears the face and cloak of its originator. It has a certain unpredictability based on the individual's personality, perception, preference, and background. It is this unpredictability—how the individual selects, interprets, and transforms the acquired knowledge, skills, and materials at his disposal—which produces the uniqueness of a Picasso, a Henry Moore, or a Calder. Each of these men has created art forms which are an inventive variation of traditional forms or which were nonexistent before them. Likewise the child uses his imagination to invent forms which are unique to him and which convey his interpretation and use of art concepts as they move him and reveal his personal expression. Imagination calls upon the individual to behave in a unique way, his way. He is at the center of an expanding creative process which he commands. Ask a child to make up a story or to improvise a play and he immediately embroiders an ordinary experience or a commonplace idea with his fantasy, desires, and feelings. No one can imagine for you. You are in control from beginning to end, whether it be a story, a painting, or a house plan; that is, if you are really using your imagination.

You cannot "teach" imagination by any direct or indoctrinary method any more than you can teach creativity. On the other hand, it doesn't just happen automatically in a permissive atmosphere or by wishful thinking. Imagination must be motivated, encouraged, and guided. It is a whole philosophy of education in which the initial impulse is induced by anticipation toward greater and deeper creative activity. For example, when a child is presented with stimulating material he is made aware not only of its tactile and visual quality but of its creative potential. A child may find a piece of tinsel string, his eyes glow with the pleasure of discovery. Here is something pleasant to behold or to touch. But here is also something "to do with." Anticipation is blended with adventure and he looks for something to go with it, and then something more to go with that as imagination takes command. In short, an integrative process evolves, guided by the creative impulse and disciplined by the idea, the materials, and his power of manipulation.

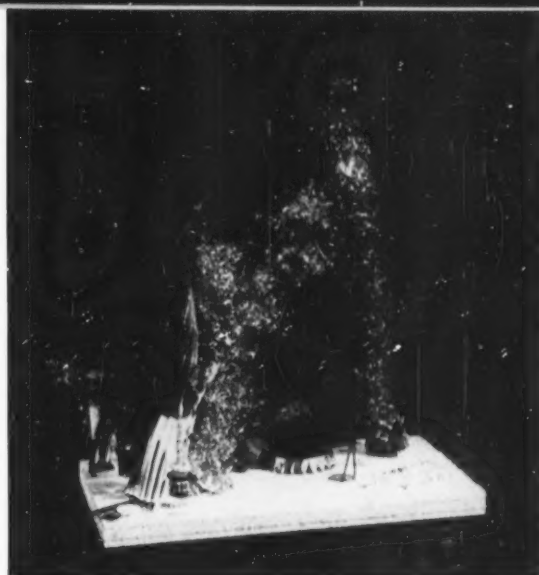
The teacher plays an important role in the creative process. He sets the stage for things to happen and provides space where they can happen. He ignites the imagination and urges it along, guiding it toward more meaningful and richer experiences. Motivation is an important part of the process for it launches the creative experience on its individual way. The manner in which the material is presented is a vital aspect. Too often, little attention is paid to this aspect of teaching, and materials are merely laid out or scattered for the child to hunt or wade through. If we present materials casually or chaotically as routine stuff or waste material or even junk we may get a routine or a

junk response from the child. The value of creating fascinating things out of everyday materials which are usually cast off as waste is not merely salvaging these materials but the giving of new life to dormant things by investing them with imagination and ingenuity. It is not even the providing of new materials that is important. Plastics have hardly added to our living a fraction of the newness we had expected of them. It is then the new concept toward materials that is important—the ability to use them in different contexts and in personal ways. Therefore, everywhere the child looks, and almost everything his hand touches, becomes potential raw material for his creative mind to enjoy and apply.

A new self-discipline emerges as part of this process, not an authoritarian discipline of "do's and don'ts" from the teacher but an inner discipline of choice of ideas and materials, the weighing of values and the solving of problems. For example, one twelve-year-old boy made his selection of things that were glittery to create his poetically titled construction, "Entrance to Happiness"—a bottle cap, a copper mesh pot cleaner, bias binding strip, wire and a hairpin. They were no longer commonplace materials but a new and original creation transformed by imagination and invention, guided by an aesthetic concept. Both idea and material went through a disciplinary process as the boy decided on glittering materials to express his idea, rejecting other materials, or seeking the "right" one. As the individual grows in experience the teacher intrigues him toward new directions, to explore further, to probe deeper, to try a new direction or medium, to be dissatisfied with easy solutions or quick decisions.

In other expressions, too, imagination, exploration, and discipline can take place. In experiencing color, for example, the child can invent new colors, his colors, some intense, some subdued, some dark, some light. He can find colors to suit his mood, gay or sad, or to interpret imagined feelings. How different and more stimulating is such a personally governed experience from labored hours making color wheels or value scales or harmonies, for where in life does one find these, or need them?

Imagination is a human quality—a natural way of telling about one's ideas and one's world, a dramatic way of emphasizing one's feelings and communicating them to others. Through its magic a bottle cap becomes a star, a Christmas tree ball the glittering sun in an improvised mobile of the universe. By encouraging imagination we give security and faith to individual expression and reduce the possibility of imitation and the encroachment of imitative forces which surround the child. Everyone has imagination at his disposal. It is not the sole gift of the "talented" or special child. It can be developed and enriched by broadened experience and skillful guidance or it can be atrophied

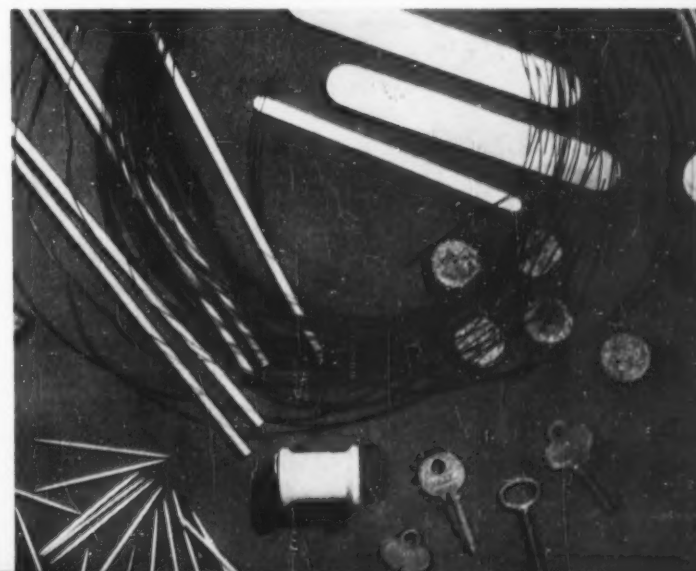


A twelve-year-old boy made his selection of glittering things to create his poetically titled construction, "Entrance to Happiness"—a bottle cap, a copper mesh pot cleaner, bias binding strip, wire and a hairpin.



In all expressions imagination can lead the child toward self-realization. In exploring color, for example, the child can invent new colors—bright, dull, gay or sad. How much more vital this is than making value scales and color wheels.

Through the magic of imagination, materials have new meaning and possibilities—a bottle cap becomes a star, a Christmas tree ball the shining sun in a mobile.







Imagination opens up new windows in the child's everyday world. An imaginative child is never alone for everything about him is friendly and available to his creative will.

Imagination is an integrative force which brings people together. If we can develop a creative individual we can develop a creative society, a constructive force against clichés, imitation and competition.



or destroyed by neglect or indoctrinary teaching. Imagination is the sesame of creative experience. It stimulates the originality of the individual and opens up new windows on the child's everyday world. It makes the child aware of his own possibilities and sensitive to the creative achievements of others. There is no such thing as an unimaginative child. A child with a developed imagination is never alone—for the whole world and everything in it are his friends "to do with," to behold and to enjoy.

With creative individuals we can develop the creative group. Imagination is an integrating force which brings people together, people with common values and respect for each other. There will always be dreamers and visionaries who forge ahead of their time, the artists, the poets, and the philosophers—the avantgarde of society. But through imagination we can develop a more sensitive and creative society in harmony with them and, together, achieve the ideal of creative living. Imagination is the constructive way of banishing clichés, imitation, and competition—for once the individual has thought, dreamed and created for himself he will not wish to be slave to another.

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Victor D'Amico is director of education for the Museum of Modern Art and chairman of the Committee on Art Education. A creative teacher, writer, and educational philosopher, he is a new advisory editor of *School Arts*. We appreciate his assistance with this issue.

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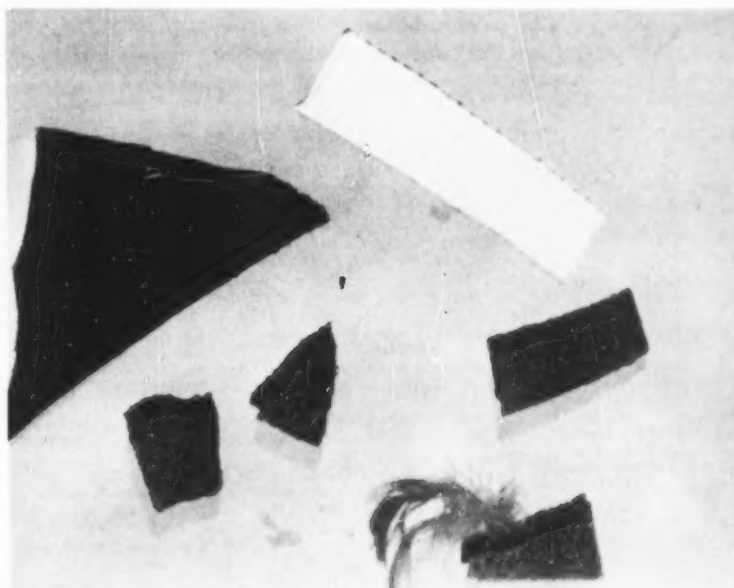
LOIS LORD

Collages are made by arranging forms cut from many different materials, selected for contrasts in both color and texture. Featured by Braque and Picasso, collage making is an ideal art activity at any age.

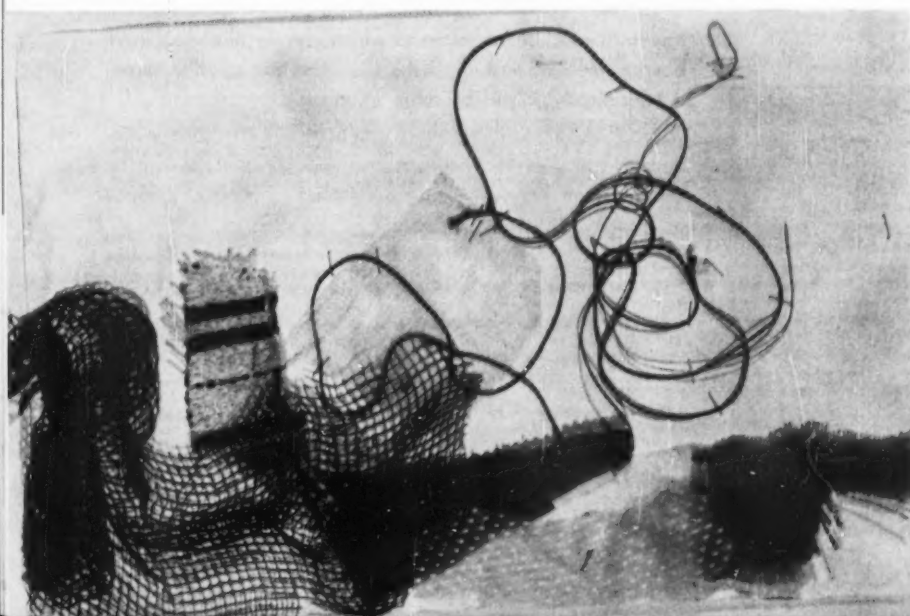
# COLLAGE / INVENTING IN MATERIALS

It is fun and exciting to work with the wide variety of materials which have come into art classes in recent years. However, the resulting activities often have no meaning unless the teacher gives understanding guidance which emphasizes experimentation and doing rather than the thing being made. It is important to the development of imagination to experiment with materials at all age levels, and motivation should be planned according to the age and experience of the students.

Collage is one of the art activities in which the greatest variety of materials is used. A collage is a picture made by sticking different materials to a surface; the student selects his own materials and makes his own design unhampered by exact direction. Perhaps the best beginning is the purely tactile one. Small children, and older students as well, enjoy playing the "feeling game." They have their eyes closed while materials of different textures are passed around. Is it rough, scratchy, smooth, or soft? They can discuss not only what the textures are but the sensations resulting from feeling them. By developing the tactile sense the eye becomes more sensitive to differences in the appearance of various surfaces. Then another day, things that feel the same but look different can be discussed. In this way the patterned surface is introduced. Transparent materials are always stimulating, and after looking at the



*Pieces of material already cut were chosen, arranged, and glued by this four-and-one-half-year-old child at the Museum of Modern Art's classes.*



*Materials and string were stapled to cardboard in this arrangement by an eight-year-old at New Lincoln School.*

world through a colored gelatine or cellophane ("see-through paper" children call it) students will discover that they can use it to make yellow look green or to change the colors on a patterned material. Other transparencies are nets, colored theatrical gauze, etc.

It is important not to confuse the class by offering too many materials at once. In the beginning, especially, it is best to have only a few kinds of contrasting textures. As time goes on more can be added and different combinations offered.

As the illustrations show there is a developmental progression in collage from the spontaneous pasted design of a five-year-old to the carefully considered composition of the high school student. The teacher should understand this in order to present it as a technique which has value at each age level and not use it merely as a time filler. At

the three- to five-year-old levels it is best to provide small cut scraps of materials so that the children can choose and glue or staple them directly, but scissors should be available when the children want to use them.

Most children of elementary school age are ready for scissors, so they can be offered both small and large pieces of materials. If paints also are available some children will spontaneously combine paint and materials, often in very original ways. All through the elementary school, collage can be presented in many ways to encourage creative growth and inventiveness. It can be used as a means of inventing designs of textures and pattern, and it can be used as a medium to express personal experience or feelings. Some children will always do nonrepresentational designs, and others representational pictures which are creative when children use the materials freely as individual expression.

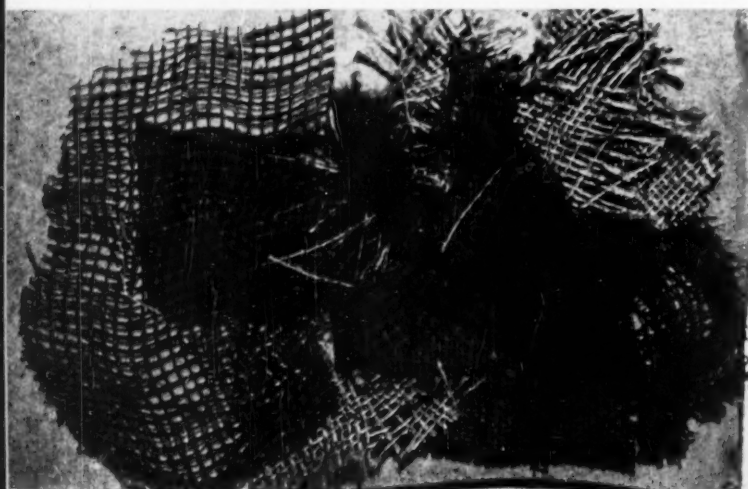
Collage is an excellent medium for the group mural because every member of the class can cut something out, and since the shapes can be moved around many times it is not only easier for the group to decide about the best arrangement, but it is also a good way to study composition. For a mural, of course, large pieces of colored paper and other materials should be provided. If the students wish, paint can be used too and applied to large areas (like sky) in textures suggested by collage, either with a brush or sponge.

At the high school level collage materials can be presented alone or combined with line or painted areas as a way of working out various problems in design. It will interest high school students to know that collage is a medium which has prestige and they can study the collages of the German expressionists and of Braque, Picasso, etc. Studying about and making collages themselves will lead to an understanding of texture and pattern in painting.

Collage has many uses; it produces more inventive posters, notebook covers, greeting cards, etc., than other media because there is less association with professional clichés. It can be effectively used also to decorate for holiday parties. With collage, paper hats and masks can be decorated; an ugly gymnasium wall can be covered with hangings of cloth or paper to which various materials have been pinned or pasted. If the materials are applied three-dimensionally it will be more interesting.

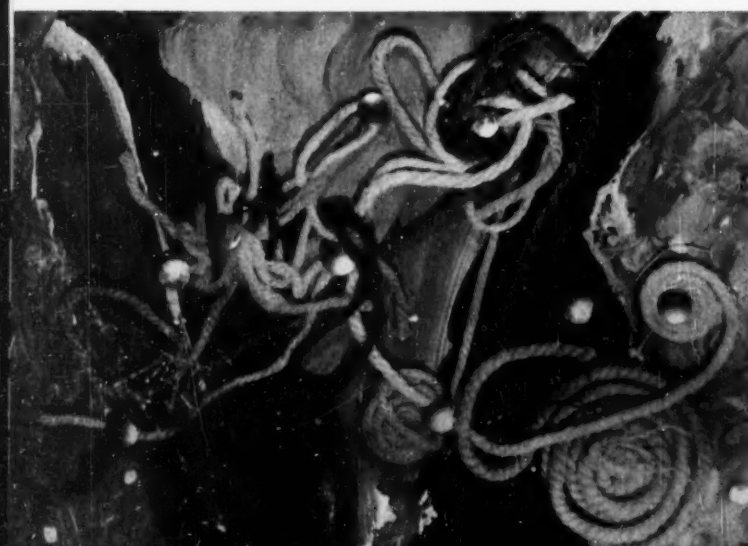
The assembling and keeping of materials is very important for both teacher and student. Materials can be kept in shoe boxes which are labeled in such categories as "rough," "smooth," "metallic," "transparent," "strings," etc. If storage space is limited, then labeled shopping bags can be hung on a hook in the classroom.

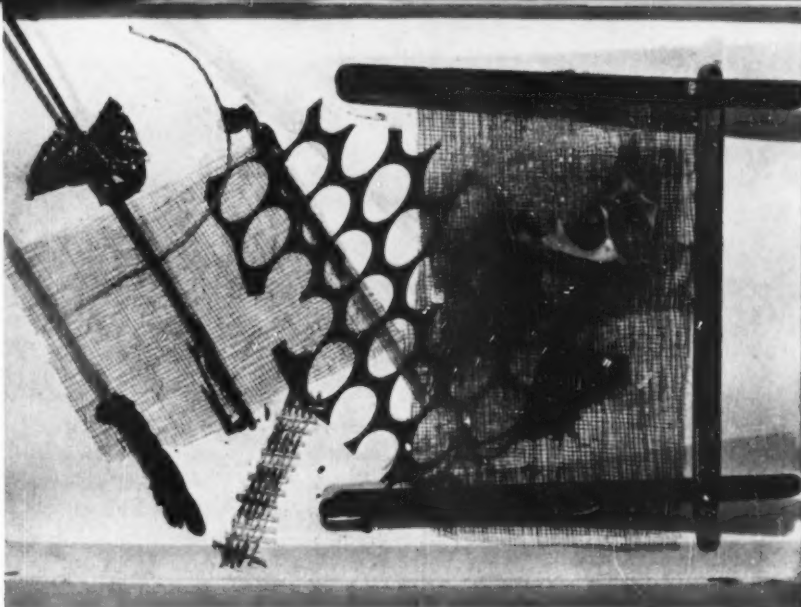
Materials like colored paper, gelatines, cellophane, theatrical gauze, metallic papers, stars, and colored feathers can be bought. Scrap materials also are useful and exciting. Collecting them adds to the experience of students of all ages because it transplants the activity from the



*A feeling for contrasting textures of burlaps, sponge, and feather shown in a collage by an eight-year-old in the classes of Museum of Modern Art.*

*Different colored wools, inventively twisted and thumbtacked over painted background, by nine-year child in one of children's classes held by Museum.*





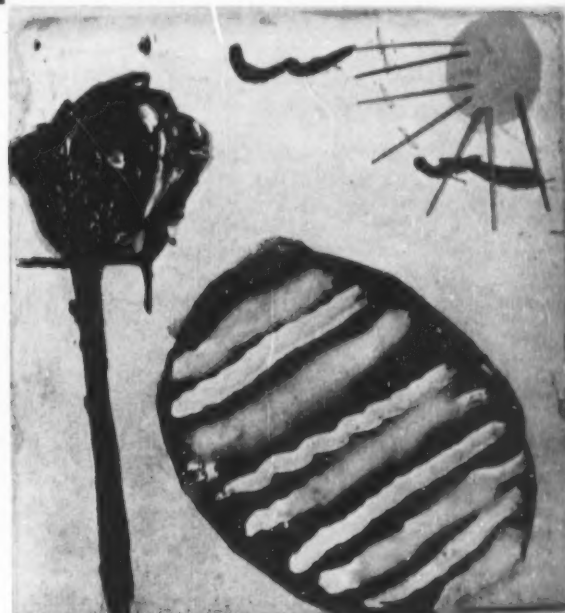
*"Rockets," three-dimensional collage made in a cardboard box cover by a nine-year-old in a Museum class.*

*Collage materials and paint combined to make this imaginative landscape of tree, lake, and birds in the sun, by a ten-year-old child at New Lincoln.*

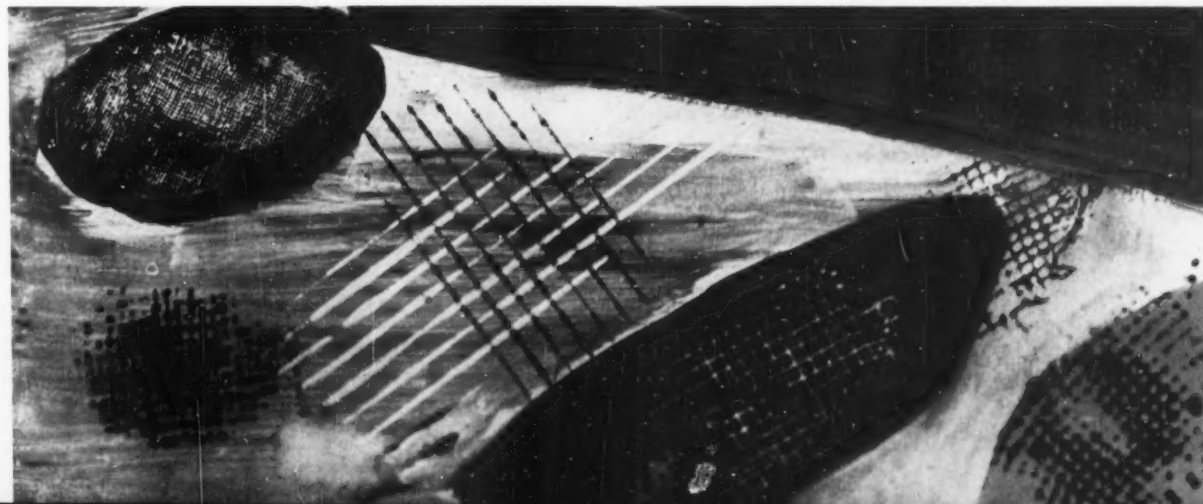
classroom into everyday life, and children will become aware of creative possibilities in things they see every day. Young children are natural collectors. One six-year-old remarked, "Good, now I can bring to school and use all the things I love to collect but which Mummy does not like to have around the house."

Scrap materials particularly usable for collage are: corrugated cardboard, cardboard egg crates, orange and onion sacks, burlap, thin colored papers in which fruit is wrapped, cotton, excelsior, silver papers, scraps of cloth, patterned wrapping papers, wallpaper samples. Then there are the regional things which will be different in different sections of the country: small shells, sand (it can be sprinkled onto glue), twigs, dried leaves, and moss. These suggestions only scratch the surface of the possibilities in the use of materials. Every teacher and every student who keeps his eyes and fingers searching for new things and new ways to use them will develop a progressive originality and resourcefulness.

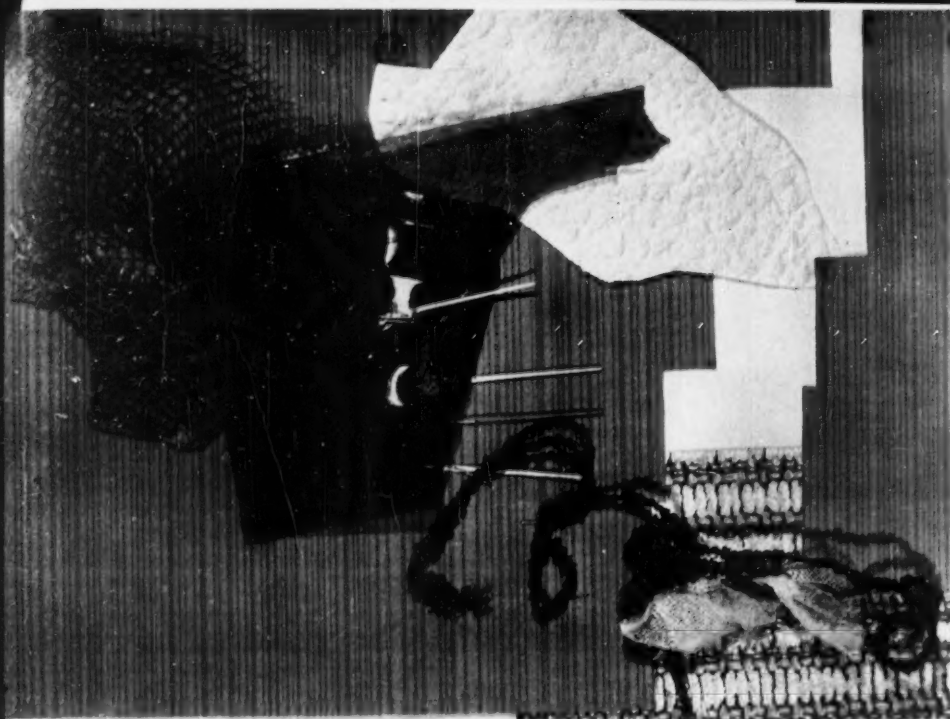
For background material one should have on hand colored paper or cardboard (shirt boards are excellent) or scraps of composition board. For tools: scissors, glue (preferably mucilage with a rubber dispenser), or rubber cement



*Collage materials (gauze, burlap, net, and corrugated cardboard) were used to print textures in this painting, by a high school boy at New Lincoln.*







*An organization of texture, pattern, and transparent material by a high school girl from New Lincoln School.*



*Well composed design using corrugated cardboard, paper, velvet, and orange sack by a New Lincoln high school boy. The author is teacher.*

are necessary. It is good to have a stapler and paper clips and, for older students, pins and thumbtacks.

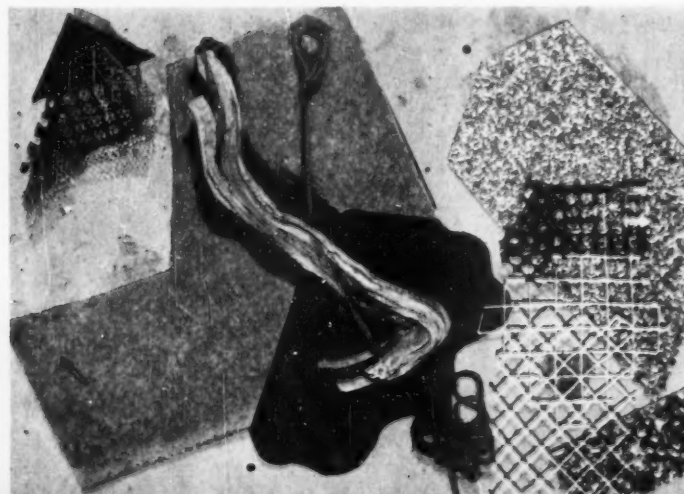
Collage is a medium of short tradition so students are not often tempted to copy or strive for standards beyond their skill. It is a way for the teacher to use materials to inspire spontaneous work which will help develop inventiveness and imagination in students.

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Lois Lord is art teacher at The New Lincoln School in New York and art instructor at the People's Art Center, Museum of Modern Art. She served as arts and crafts instructor for the Army's special services division.

All photographs by Soichi Sunami, used by courtesy of the Museum of Modern Art.

*Driftwood was used with other collage materials by an adult in the Museum's class for elementary school teachers.*







*A pattern freely made by repeating letters or other simple elements in rhythmical succession, with separate units finally linked by inventing new forms around them. Made by a boy, age 13, with India ink and ball pen.*

As in all nature, there is a personal rhythm in the movements of each child. A noted German art teacher tells how he helps children discover this feeling for rhythm in developing individual creative expression.

GERT WEBER

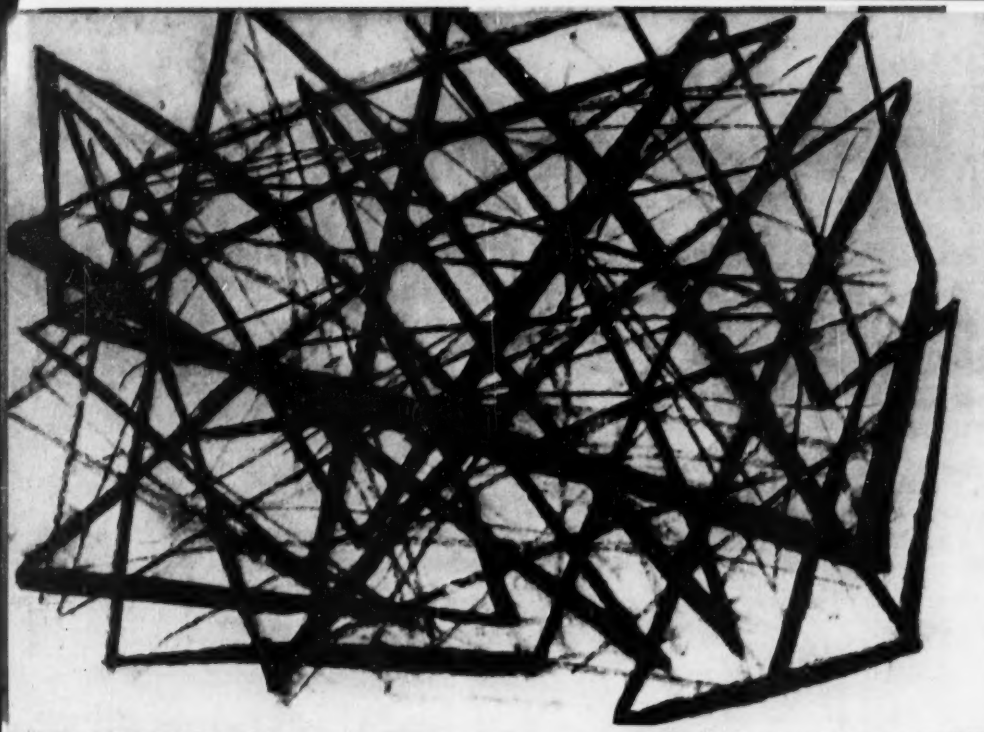
## Rhythm in the art of children

Have you ever had that strange experience when, after a boat trip, back on land you still feel the rocking rhythm of the sea even in your dreams? Philosophers and psychologists and scientists have found out that the whole universe is a matter of rhythm. Think of the running deer, the swimming fish, the dance of the flies. Their movements are full of rhythm. Rhythm as a succession of similar forms. Think of the children in front of you in your art room. Watch them

while they are walking, making gestures, dancing. Look at them when they are absorbed in their creative work. In the spell of art activity the child's mouth is opening, the tongue is dancing like a tiny serpent in a rhythm which is part of the creative process itself. Every individual has his own particular rhythm. Rhythm is in the child's body as well as in his soul. It finds its adequate form and its individual expression in his creative art. Each child wants to

*Hands were moved over large paper in rhythmical manner before lines were made with charcoal. These were wiped out several times until an intuitive composition was accomplished. Both hands may be used simultaneously. A fifteen-year-old boy used only curved lines in the composition.*





*This rhythmical exercise in charcoal was limited to straight lines. Lines may be curved, straight, or combined, and various media may be used. Large paper is important. By a boy, age 14, in one of author's classes.*

express his particular rhythm. Let him draw or let him paint and you will see how his hands are dancing and swinging on the sheet of paper. Even the youngest child testifies this peculiar rhythm in scribbling. The scribble drawing is engendered by respiration and pulsation, by the experiences of the senses, by the experiences of the child's body in regard to space. Tactile experiences are closely linked with rhythmic feelings emerging from the depths of his soul. In art education you will perceive children's individual rhythm in their art works in the early stages as well as in the higher differentiated form of the adolescents' work. Younger children will easily find the form adequate to their mental and psychical and physical constitution if only given the means. Repetition of forms in a pattern not only stimulates the child's imagination but also helps to unfold those innate

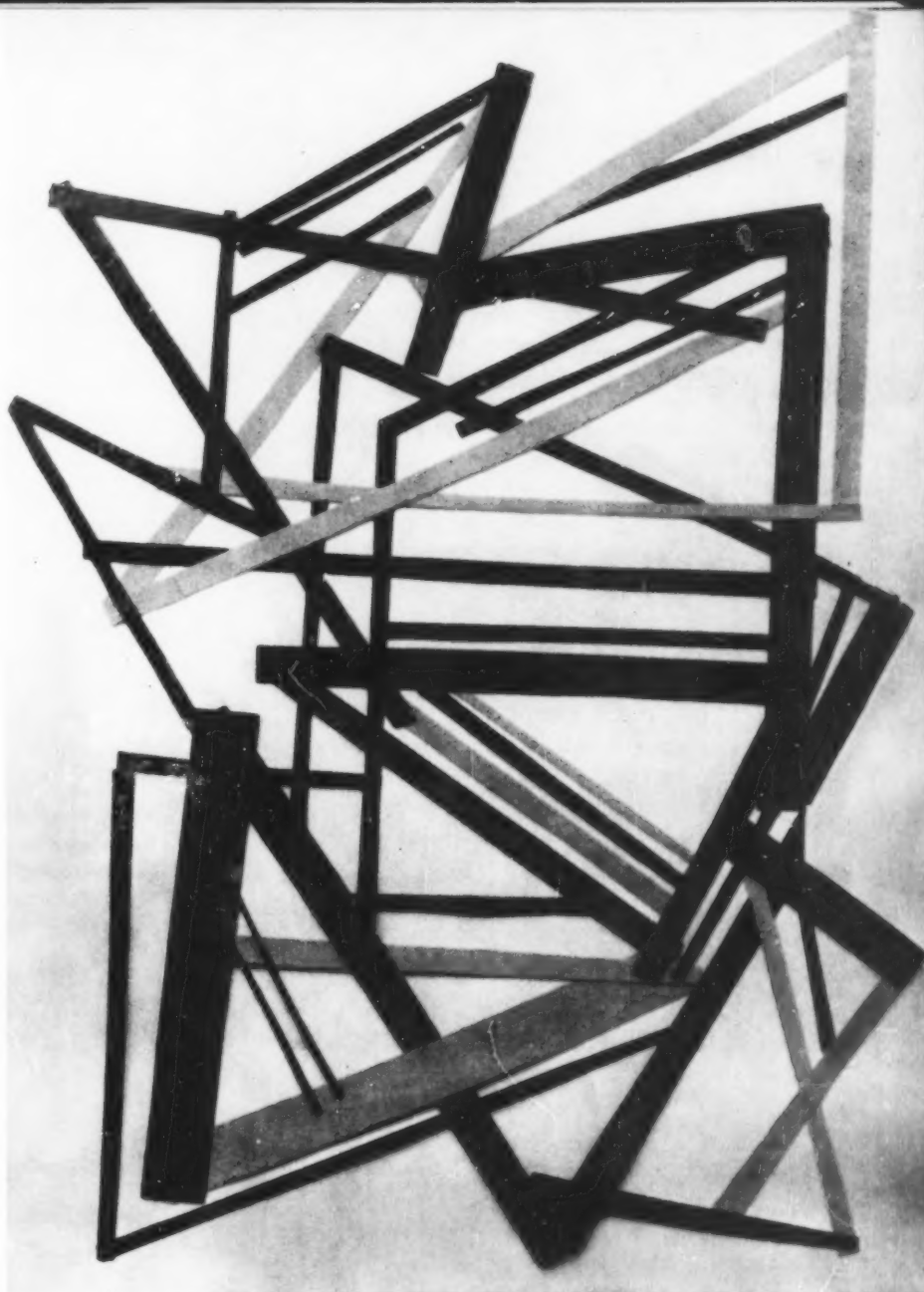
rhythmic powers. Starting their work by writing letters or drawing or painting simple marks, children enrich these marks by crystalizing newly invented forms around them in rhythmic succession. A melody tune played while they are working gives strong impulse to the feeling of rhythm.

While younger children have no difficulty to let their rhythm pour into their art work, adolescents, especially in the age of puberty, must be given assistance. Frequently enough their creative powers are being hampered or even suppressed by rational and intellectual influences. Adolescents are critical judges of their own art work; they need encouragement and guidance. All creative activity is the working together of the unconscious and the conscious. Elementary exercises, combining intuition and consciousness, lead to the resolving of experiences and knowledge.

*Two sixteen year boys worked together in making this rhythmic design with chalk on a blackboard. This approach is helpful for children whose cramped work is influenced by size of paper, too often used in school.*



*This collage, made of black and gray strips of paper, allowed for various trial arrangements. By a boy, age 15.*



*A free composition, inspired by visit to famous Cologne Cathedral, with the Gothic impressions transformed to the language of a boy, age 17.*



Rhythmic exercises with stress laid on dynamic give much pleasure. Let the youngsters pick up a piece of charcoal, encourage them to swing their hands rhythmically over the paper preliminarily. Then let them begin to draw curved lines. They may wipe them out several times until they finally accomplish their intuitive composition out of a net of lines.

In the beginning the reduction of means, curved lines, straight lines, combination of both—proves to be a good help to the anxious and timid ones in the class. All exercises may be carried out in various media, using one hand or both hands simultaneously. Rhythmic design on large sheets of paper and on blackboards is very helpful for children whose cramped work shows their feeling hampered by small sheets. Strips of cut paper, put together in a rhyth-





Gert Weber, who accepted our invitation to write this article for School Arts readers, is one of Germany's creative teachers of art. His address is Köln-Mülheim, Graf-Adolfstr. 59, Germany. Articles from leading art educators throughout the world will appear as a regular feature of the new School Arts in its role as an international art education magazine. Sam Black, art instructor at the Jordanhill Training College for Teachers, Glasgow, Scotland, writes on group painting in the October issue.

*These compositions, developed by two fifteen-year-old boys from rhythmic exercises, suggest that imaginations may be nourished and emotions made intense in work of this sort.*

mically based order, have the preference of allowing an exchangeable arrangement of the different parts of the composition. Having visited famous Cologne Cathedral, pupils transformed the impressions they got from that Gothic architecture into their own expressive language, using the symbols of that style in their rhythmic design.

As a valuable educational means such rhythmic exercises will nourish the adolescents' imagination and will intensify his emotions, thus fertilizing his further creative art work. The educational purpose of this kind of work is that of art education as a whole; the achievement of expression, of self-expression, of self-realization. Through his own creative activity in art, the individual will get a subtle feeling for the divine order of the universe. He will come to a profound understanding and appreciation of the great masterpieces of art, of their richness, of their significance for his own life. Art education will enable him to comprehend the transcendent nature of art and to estimate the eternal values—an essential educational process in a world surrendering to materialism and mechanization.





## WISCONSIN AIRSCAPES

When viewed from the sky, the patterns of nature and man display a sense of organization in texture and color which may be a source of stimulation for both child and adult artist. Compare these with collages.

# IMPRESSIONS FROM THE SKY

Those of us who travel in the sky are constantly impressed with the beautiful patterns, interesting textures, both gorgeous and subtle colors of earth's designs. Somehow the little ugly details, and the various desecrations of man fade out of our thoughts as they leave our vision, and we are thrilled with the magnificent organization of it all. Far from the superficial details of the ground, we see the hills and valleys, streams and highway ribbons, textures of the forests in all of their monumental splendor, and we marvel at the color of newly turned earth and the man-made contrasts of planted

fields. Perhaps this was the concept that the early cubists had in mind as they tried to reduce nature to its fundamental proportions and relationships, and a trip to the sky might be a good introduction to abstract painting.

In connection with the fourth series of art collections planned by Gimbel Brothers of Milwaukee, artists were invited to look at Wisconsin from the air and to record their impressions in oil and water colors. Numerous trips were made in chartered airliners, giving the artists an opportunity to study the subject they intended to paint. This has significance for the art world because it was the first time that a concerted effort was made in the United States to have artists produce airscapes on a large scale, with 350 paintings



*"Winter Reflections," by Russell Hendrickson. A rhythmic pattern of curving countryside as seen from the air; with lake, river, snow, and trees suggesting a pleasing variety of color, texture, dark and light, all sensitively related.*

*"Cyclops over Jones Island," by Lester Molleson. With more emphasis upon line and movement, as well as texture, the artist portrays a hubbub of activity and new construction.*

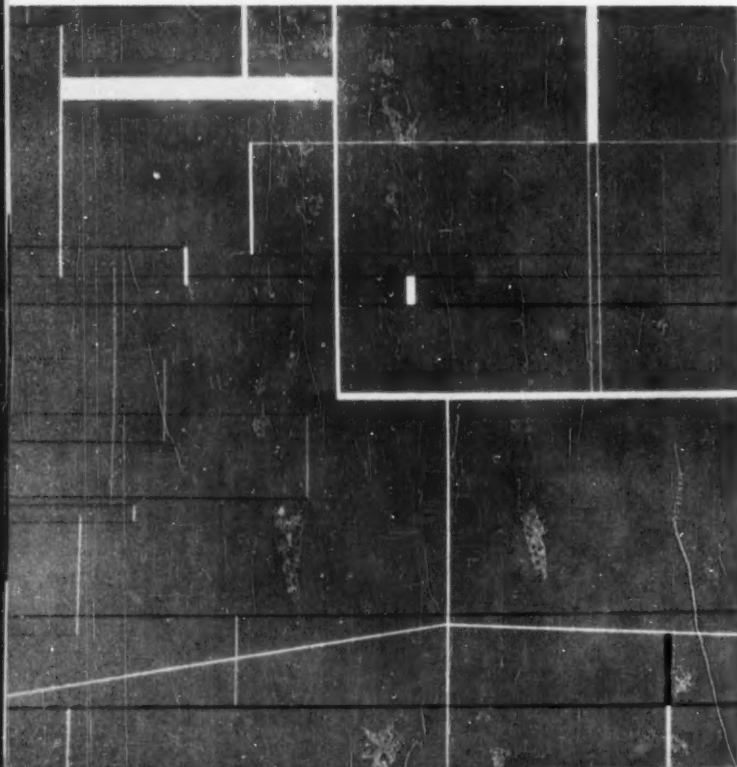




*"Mississippi River," by Orville H. Soffa. The artist has simplified forms he remembered seeing in the river, looking west from LaCrosse, by reducing them to triangular planes.*

(Authenticated News Photos)

*"The City," by William Lachowicz. This painting endeavors to convey the tensions of the city, with basic horizontal and vertical movements and slight diagonal deviation, and is reminiscent of the severe compositions of Piet Mondrian.*



being submitted by those participating. It may be well to compare the collages by children in Miss Lord's article with the paintings which accompany this one, for the problems of organization, contrasts, colors, and textures are very much the same, regardless of level or medium. In his imagination, even the youngest child can soar through the skies, and perhaps on his trip he, too, will find something meaningful which he may put into his painting.

*"Railroad Tracks at Night," by Earl Gessert. The artist was intrigued by the pattern produced by the tracks, roads, and streets, when viewed at night; painted it with feeling.*



BETTY ZINO

*Halloween activities may be lots of fun for pupils and teachers — and still provide opportunities for educational experiences. Here's how Scarsdale uses Halloween to integrate fun with creative experiences.*

## Mix art and music with Halloween / add sweets

Is there a child in these United States who doesn't think that Halloween should be a National Holiday? The younger ones often complain, "I don't see why we should have school on Halloween."

It all began longer ago than "once upon a time." In the area now known as the British Isles, strange and macabre rites were practiced by its pagan inhabitants. The thirty-first of October was regarded as the year's end. Evil spirits were believed to come out of their graves, black cats turned into witches and witches into cats or devils. These superstitions fed on ignorance and fear and, inflamed by the imagination, mischief ran rife. Great bonfires were lit on hilltops to frighten away all evil. All hearth fires were put out, and with the dawn of the new year, November first, the new fires were lit with an ember of the holy fire. In Ireland the Druids or priests went in procession to see the mistletoe which grew on great oaks. This plant was thought to possess healing powers. When found, it was cut down with a golden sword amid cries of "All heal!" No doubt the present-day "All hail" stemmed from this source.

After many centuries this night became the Eve of All Saints. In the seventeenth century, lighted torches were taken to the fields to protect the earth from evil and insure fertility. Gradually All Hallows' Eve became carnival night and was spoken of as a time of magic powers, witches, goblins, elves, gnomes, friendly ghosts, kind spirits and leprechauns. At the present time this folklore has taken the form of harmless but imaginative fun and frolic. It is the time when nature's own symphony orchestra gives its annual concert. The crickets and grasshoppers, with the frog chorus and firefly ballet, perform far into the night. On this eve the fairies mend their garments with cobwebs, and elves quench their thirst with sparkling dewdrops. This is a time especially designed for children of all ages.

In the village of Scarsdale, New York, pre-Halloween activities begin the Saturday before the Eve with children painting shop windows as if life itself depended on this. Each space had already been assigned with the gracious cooperation of the shopkeepers and directed by the Scarsdale Recreation Department. Greenacres School had a pre-



*Children painted shop windows as if life itself depended on this activity.*





*Window space was assigned through the cooperation of local merchants and Scarsdale Recreation Department.*

Halloween miracle. A group of kindergarten children found a huge pumpkin right in the school courtyard and, of all places, in a cage! Could it be that the elves had already begun their work? This soon-to-be Jack O'Lantern was so enormous that the "small fry" inveigled Nurse Lily Holmes to weigh it on the very same scales she uses to weigh them. Thirty-seven and a half pounds. Oh! Golly! Such was their awe.

The art department was the busiest place of all. There would again be the annual contest of beasts, birds, fishes,

*The annual contest of beasts, birds, fishes, reptiles, or things unnamed was conducted by the art department.*



reptiles or the "Thing" yet unnamed. These were to be made at home or in school. Materials to be used were things at hand, odds and ends, in the garden, the vegetable bin, or scrap box. The prizes were red, white, and blue ribbons, awarded for the most imaginative, the funniest, and the prettiest. All were placed in the halls and window sills for everyone to enjoy. What a hard task for the judges! How could they possibly decide? What wondrous creatures there were! The butternut squash with vest split open by Nature looked very jaunty in pipe and sombrero. The shining purple eggplant with green pepper ears, a parsnip nose, and cabbage-leaf hat topped with ribbon bow—very smart indeed. The acorn squash cart adorned with grasses and red berries was harnessed to a carrot donkey with string beans. His mane was fine steel wool.

Just imagine the radish family dressed only in its leaves and white neckties. Were their faces red! Many fantastic and amusing creations were fashioned from cauliflower and cabbage and lettuce heads. The birds and animals could be the envy of any self-respecting zookeeper. One long cucumber creation was covered with new curly wood shavings and his very long tail was made of a variety of vegetable leaves, all fastened together with toothpicks. The camera caught only a few of these. The lady from South of the Border was wearing grapes in her hair whilst her neck was bedecked with real dime-store jewelry. Mrs. Mary Ballinger Behrman, art teacher, was the M.C. of this event.

On "the day" most of the lower school youngsters come "dressed up." They go through the halls or come visiting with, "You can't guess who I am!" Woe be unto you if you recognize the small voice or pudgy form. You have no idea who it is and the skeleton frightens you away. All groups, kindergarten through second grade, go to the gym where each group marches around the big auditorium to the Ohs! and Ahs! of their friends and the upper classes who have been invited. A fourth year group presented a charming play, "The Goblin Stone." The happy morning is over. The small ones go home. The lower school does not meet in the afternoon. At one o'clock the excitement begins all over again, this time for grades three to six. Again a parade, and one notes that the costumes are more mature and intricate.

Here comes the U.N. building, some Army and Navy boys, a toothpaste ad in a tube, or men from Mars. Music for the entire day's program is selected, arranged, and played by Mrs. Aileen Crossman, music director for Greenacres School. With what amazing agility she follows the gay parade! The music must be eerie, then a pause and perhaps a sudden crash. A few bars from the "Hall of the Mountain King" by Grieg, or "Danse Macabre," Saint-Saëns; "The Funeral of a Pet," Tchaikowski, Op. 39, no. 7; or "Oriental" from Caesar Cui. As our pianist watches the passers-by she follows them with characteristic music. Here are a group of dancing fairies; the tones are bright and tinkling. There comes a troupe of circus performers and the nimble fingers catch the mood with "The Man on the Flying

Trapeze." Too, there is singing by the different groups. One of the favorite songs, "The Goblin Stone," goes along rapidly, then silence, and when you think it is finished—surprise! A thundering "Boo!"

Following the Big Parade, a sixth year group included the audience in its Halloween Party. They were on stage telling ghost stories, singing, dancing a Virginia Reel, doing stunts and playing games. Elsa peeled an apple and, as she threw the peeling over her left shoulder she was supposed to see her "love." She did, and screamed at the sight. There stood a boy wearing an ugly false face. Very casually the children discussed the early superstitions and folk stories of the Pagan Era. Bonnie was fascinated with the stories of ancient Egypt and their worship of cats. To kill a cat was a crime punishable by death. It was such a charming party! Everyone had a good time, including the audience who felt that they had a part in it.

Three o'clock. The children went home, the teachers were tired, but wait—this is not all. Come back next day and see nearly five hundred children coming to school, each carrying a paper bag, parcel or box containing candy they had "garnered" on Halloween Eve. In all, about two hundred and seventy pounds are brought. Some they keep for themselves. Briefly, at nightfall our children had gone "Halloweening." In their own neighborhoods they go from

door to door saying, "Trick or Treat." Parents and friends are familiar with this custom and already have prepared little bundles for their guests. Through the cooperation of the Scarsdale Inquirer, the local paper, it is suggested that the sweets be individually wrapped and of a non-perishable variety.

In their classroom each group organizes the "loot." This is brought to a central spot where it is packed. Much of this is distributed to local institutions; the children's home, old peoples' home, a state farm, and the children's wards in hospitals. Some is sent abroad. Three schools in England and an orphanage in Italy receive our boxes. Several pounds each were sent to the Virgin Islands and to Huckleberry Mount in North Carolina.

This, then, is the Greenacres School Halloween story. If it sounds like a potpourri, it is. If it sounds akin to a three-ring circus, it is that, too. Should you be in this vicinity come Halloween please do join us. You can create an art object, be in a play, join a parade, sing a song—and if you come back the day after, you may have a sweet.

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Betty Zino is a classroom teacher at the Greenacres Elementary School, Scarsdale, New York. Her contagious enthusiasm for each child and his work in all areas makes us feel that it must be fun to be in her class.

***Each group organized their "loot" of sweets, sent it to needy institutions.***

Music Sources: "The Goblin Stone" from "Heigh-Ho for Halloween" by Elizabeth Hough Sachrist, Macrae Smith Company, Philadelphia, Pa. "Our Singing World," Ginn and Company. Photographs by John Gass.



# HALLOWEEN HATS FOR HOSPITALS

BERTHA ELEEDA MALCOLM

North Junior High School  
Niagara Falls, New York

Seventh grade pupils at North Junior High School had a happy time making one hundred party hats to be worn by hospitalized veterans at their Halloween Party in the Veterans Hospital at Buffalo. This was a Junior Red Cross project carried out in the art classes. Very few suggestions were given, but any material in the art room was at the disposal of the students for their use in creating an interesting hat. There were poster paper, colored construction paper, metallic paper, paste, scissors, poster paints, water colors, gummed reinforcements, cellophane tape, etc. Just anything one could find. Much enthusiasm was aroused and soon the classes were busy with their creations. The boys enjoyed modeling these funny hats. Gummed reinforcements were attached to each hat, enabling the veteran to keep his latest "chapeau" in place. Some of the hats were based on the coolie type, made by cutting a section shaped like a piece of pie from a large circle of paper, overlapping and pasting the cut edges. Others were based on the stovepipe style or the common paper soldier's hat. Edges were varied with the scissors, and hats were decorated with cut-paper flowers, streamers, curls, birds, TV aerials, and abstract designs of colored paper or painted areas. Five boxes were packed and sent off to the hospital, and we had fun imagining the fun they would have.



*Seventh grader packing  
party hats to be sent to  
the veteran's hospital*





*School holiday projects are of doubtful educational value when activity consists of merely reproducing stereotypes. These imaginative paintings by fourth and fifth grade children are refreshingly different.*

# IMAGINATION IN HALLOWEEN PAINTINGS

MARGUERITE B. PEARCE

Beggars Night, with its delicious anticipation of being out alone in the Halloween moonlight, autumn leaves blowing, and small fry holding tight to older brothers' and sisters' hands, is a never-ending thrill. But the same old pictures in art class, never varying from the familiar witch-against-the-moon, the owls, bats, pumpkins and ghosts, finally can seem tiresome, monotonous and humdrum. Last year, the fourth and fifth grades decided to paint pictures showing a new kind of weird landscape with uncanny things happening in it.

We discussed what ideas we would use. The boys and girls were very willing to discard old ideas and to experiment. Ghosts, however, were kept, as being the most interesting, historical and exciting things about Halloween. Jet-propelled ghosts were suggested—by a space-minded boy, of course. Devils (such fun to draw!) were also kept. Ghosts with atomic-rayed eyes were suggested. Mountains watching you, big rocks turning into people, things popping up out of the earth, cave entrances with arms reaching out were among the suggestions all received enthusiastically. Things-that-scary-you when you are out alone and afraid to turn around and look, were hard to define, so we just wrote "things" on the blackboard and were ready to start.

Earlier in the year, the children had experimented with lines in various media and had found that they could be interesting in themselves. They had discovered that lines fell into groups—straight, curved and combinations of the two; that they were long, medium and short; that they could go

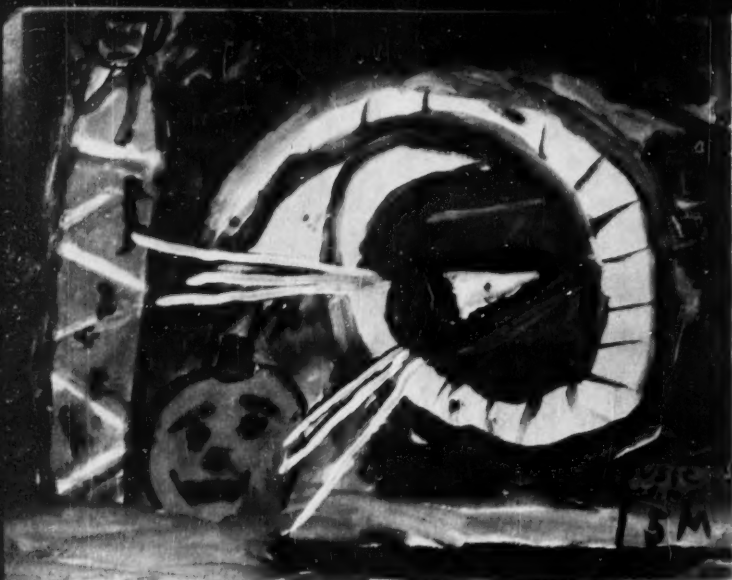
up, down or diagonally in two directions; that a picture was much more interesting if the areas between the lines were different in size and shape. We decided to start with four or five lines and let the landscape "make itself." Since there was no responsibility for making a real landscape, it was pure fun.

With charcoal, chalk or brush each individual drew his first line on the page. A few other lines were added, usually chosen for variety, though each could decide to repeat lines that pleased him. After they were drawn, the page was looked at carefully; it could be kept or redrawn. The real fun began when they were drawing the strange things that inhabited the landscape. Now each one had to decide about colors—cool or warm, light or dark, dull or bright were used, and when all the colors he could think of were used there were always blacks, white and grays to come to his rescue.

This seemed to be a carefree, amusing and easy art activity, especially for the children who found it difficult to

*Fourth and fifth grades decided to paint weird landscapes with all sorts of uncanny things happening in them.*





keep up with the more experienced painters and draftsmen in the class. After doing this painting, it seemed easier for those students to go ahead with a picture. The pictures were put up in the hall and art room. The comment seemed to be that this Halloween's pictures were different. To the teacher they were a refreshing change.

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Marguerite B. Pearce is art consultant for the Ravinia and West Ridge Schools in Highland Park, Illinois. She teaches some classes regularly and serves as both consultant and occasional teacher in other classes.

Children started with four or five freely drawn lines in charcoal, chalk or paint, changing the lines until they were pleased with them and the areas between, and then let the landscape "make itself." The real fun was in drawing the strange things which inhabited the landscape. As each one painted he thought about the colors he would use, whether they should be cool or warm, light or dark, bright or dull to get the effect he wanted.

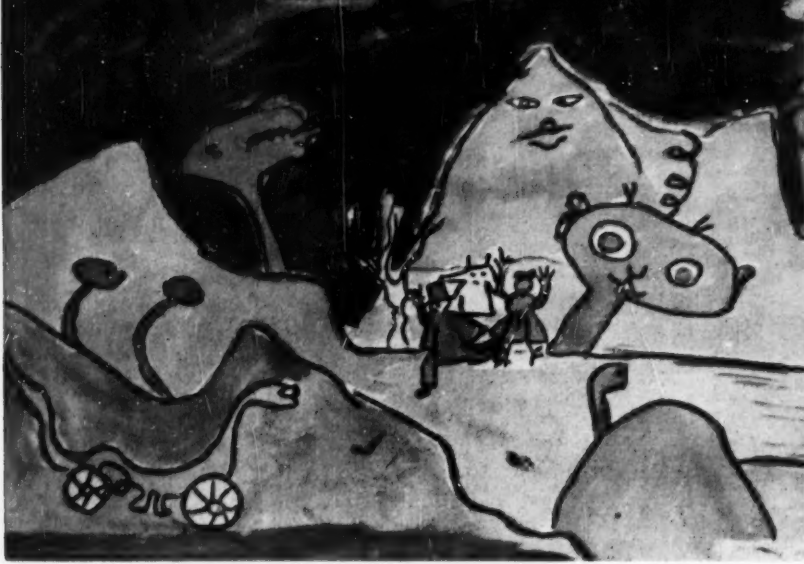


The colors were carefully mixed and painted with feeling. We are sorry that it was possible to reproduce only one of these paintings in full color.



*Imaginary Halloween Painting by Dick Marteeny, fifth grade pupil at the Ravinia School, Highland Park, Illinois*





Every teacher is likely to have a few students who continue to use a great deal of imagination in spite of what society has done to them. More than forty paintings accompanied this manuscript, each of which was done freely and with imagination, making it quite impossible for the editor to choose any "best" one for reproduction on these pages. This is an unmistakable evidence of a superior teaching job, on the part of author.



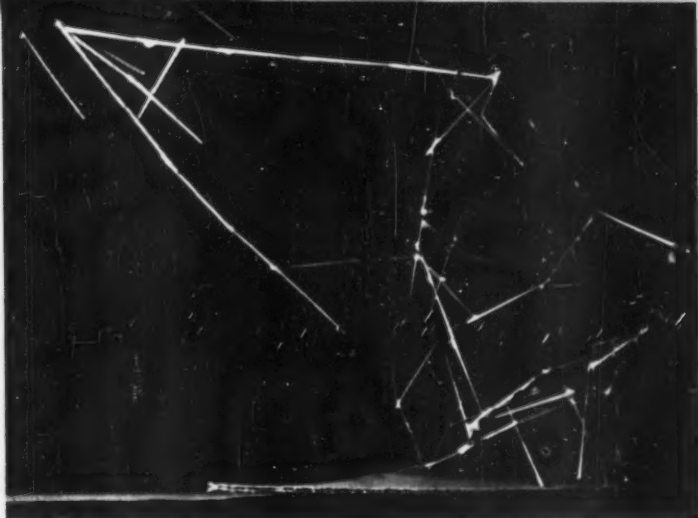
The imagination of children is more likely to be released when the subject of their painting is far removed from the realities of everyday experience, and is not limited by reference to any fixed factors such as specific place, time, or costume. While both personal and vicarious experiences may be used in an imaginative way by the child, it is necessary that he work in a free atmosphere where fixed facts are not considered all-important if he is to express his own feelings in a unique way. Imagination and originality is basic to all art. Any related work with other school areas is not sound education if this element of personal expression is removed. It is as false to teach art without imagination as it would be to teach that two and two do not make four, for the only fixed factor about art is its unfixed nature.



Paintings by children of the Ravinia and West Ridge Schools, Highland Park, Illinois. Author is art consultant.

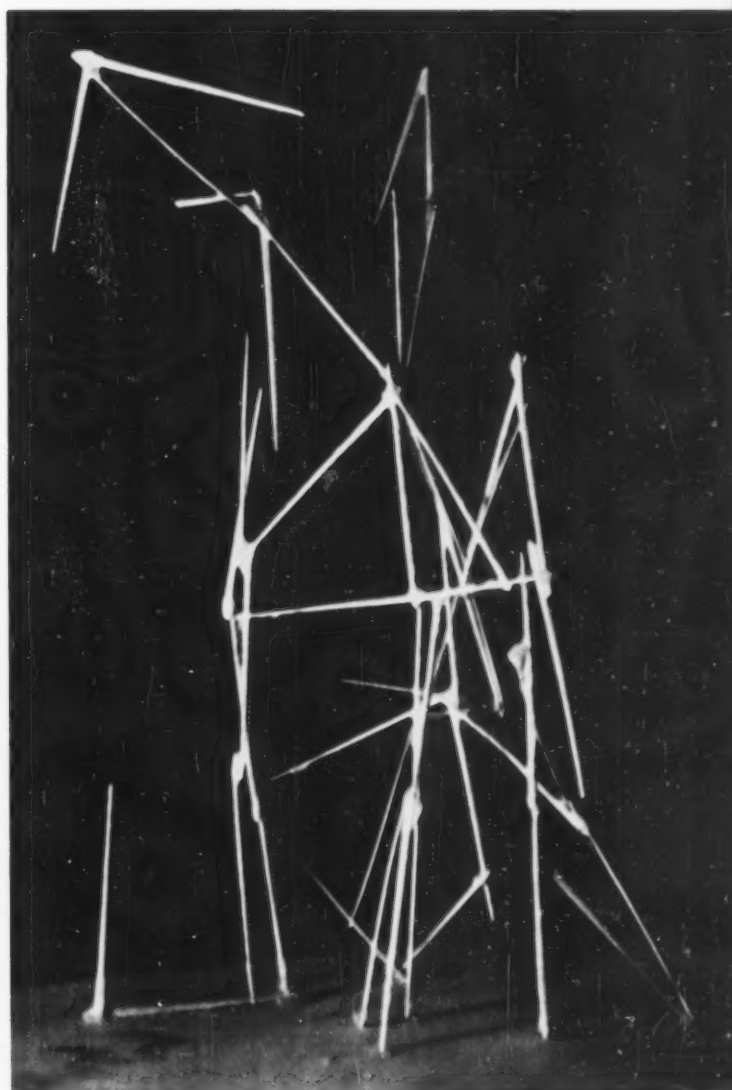
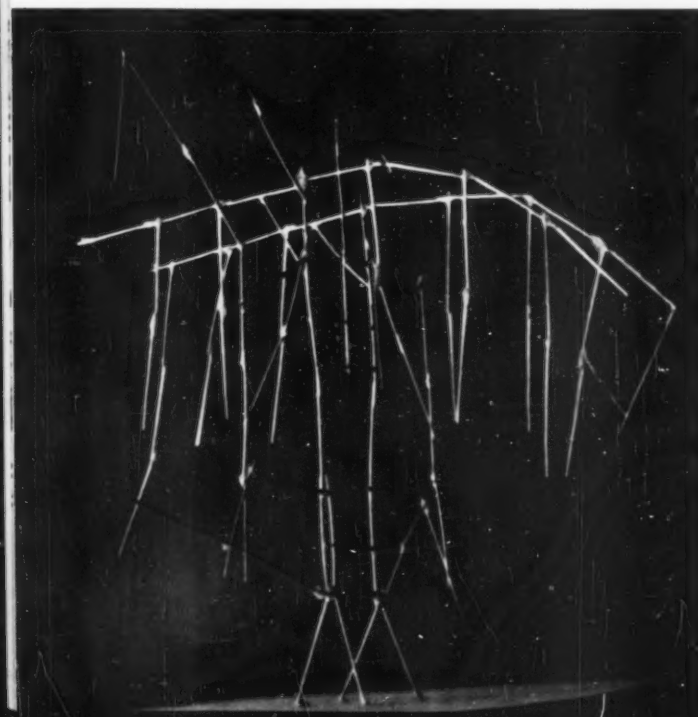
ROBERT KAUPELIS

# TOOTHPICK DESIGNING



*Junior high school boys made these space designs.*

It seemed that nothing could interest a particular class of eighth grade boys. Although they had experienced finger painting, tempera, and water-color paint, crayon experiments, papier-mâché, masks, and wire sculpture, they seemed to be indifferent and lack the enthusiasm generally apparent in junior high school classes. After several activities that were concerned with two-dimensional design it was suggested that they might be able to make a design in space. Their curiosity was aroused, and after a discussion and exploration of realistic, abstract, and non-objective sculpture it was decided to create "space designs" with toothpicks and airplane cement. Interest was so keen that many of the boys came to the art room during their study periods and after school to work on their creations. A line interpretation of the "space designs" in tempera on black paper was a fitting conclusion to the activity and helped to create an attractive exhibit when displayed in the hall for all to see. Suddenly the indifference had disappeared and the interest generated by toothpick sculpture remained with the class all year.



The author is art consultant for the Central School, Allegany, New York.



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- Alice Baumgarner, state director of art education for New Hampshire; Ed.D. from Columbia; taught on every level from the elementary school through college. Chairman of the state directors group. Member of COAE, NAEA, EAA; on state PTA board; and editor of state bulletins.

- Felicia Beverley, art supervisor for New Castle County in Delaware, and lecturer at the University of Delaware; M.A. from Columbia; was formerly chairman of the International School Art Program for EAA. Art chairman for Congress of Parents and Teachers. COAE, NAEA, EAA.

- Victor D'Amico, director of education at the Museum of Modern Art, and chairman of the Committee on Art Education; M.A. from Columbia; is producer of a television series, "Through the Enchanted Gate." Author of the books, "Creative Teaching in Art," "Theatre Arts."

- Italo L. de Francesco, director of art education at the Kutztown, Pennsylvania, State Teachers College; Ed.D. from New York University; was formerly president of EAA and secretary-treasurer of NAEA. He has edited the journals of NAEA and EAA, as well as their yearbooks.

- Howard C. Dierlam, supervisor of art at Toronto, Canada; B.A. from University of Toronto; is secretary-treasurer of Canadian Association for Art Education, past-president of Ontario Association of Teachers of Art and Crafts. A collaborator, "Creative Hands" film series. NAEA, EAA.

- C. D. Gaitskell, director of art for the province of Ontario, Canada; D.Paed. from University of Toronto; is a council member of COAE. He was director of the UNESCO seminar on art education, and is author of the new book, "Art Education for Slow Learners," and numerous others.

- Robert D. Goldman, head of fine and industrial arts at Abraham Lincoln High School, Philadelphia, and staff member of Cheltenham Township Art Centre; M.A. from Columbia; is president of the Philadelphia Art Teachers. Member, Artists Equity, COAE, NAEA, and EAA.

- Robert Iglehart, professor of education, and chairman of the department of art education at New York University; Ed.D. from Columbia; is a council member of the Committee on Art Education. A former commercial designer, he taught at several universities. Member, NAEA, EAA.

- Mervin Jules, associate professor of art at Smith College, is represented in the Metropolitan Museum of Art, Museum of Modern Art, and numerous other collections. Illustrator of "Famous Fairy Tales," author of "How to Draw and Paint," he is a member of Artists Equity, council of COAE.

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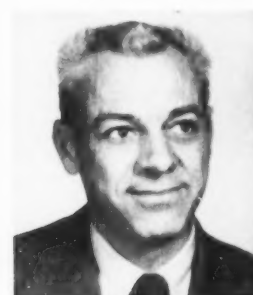
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- D. Kenneth Winebrenner, professor of art at the State College for Teachers at Buffalo; Ed.D., Columbia; is new editor of School Arts. A teacher at various levels; author of "Jewelry Making as an Art Expression"; he has had fifty television programs on art. Member COAE, NAEA, EAA.

Art education organizations represented by initials are: National Art Education Association, Committee on Art Education, Eastern Arts Association, Pacific Arts Association, and Western Arts Association.

## FOR SCHOOL ARTS

# English pupils paint coronation

Important events of the day may well be used as the subject for children's art work, as is suggested by this painting of a coronation scene by Thomas Langley, age 11, of Christchurch School, Chelsea. Tommy's painting was exhibited with other children's paintings at the Guildhall Art Gallery, London, in an exhibition sponsored by the Royal

Drawing Society. Far-off pastures look greener, and all of us know the story of the boy who got few chestnuts because he kept scrambling from one tree to another. Great artists have always found beauty and meaning in the commonplace, as well as in the events of the day. The child artist may likewise find rich material in life about him. *Wide World Photo*



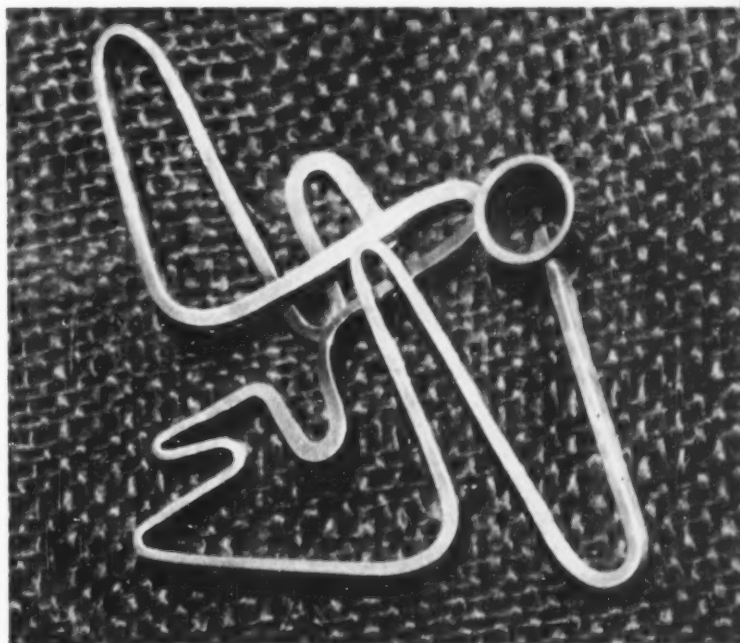
BOB WINSTON

*Requiring only a few common tools, and inexpensive copper or silver wire, the making of wire jewelry offers a simple introduction to a fascinating craft suitable for older pupils and adult hobby workers.*

# Making modern jewelry from wire

Jewelry (Jewellery)—the art of mounting precious stones—that is a somewhat archaic definition if superimposed upon the gamut of contemporary jewelry. There are two distinct types of jewelry today, representing opposite ends of the world; that which is manufactured either on a custom basis or designed for mass production by people who are designated by the trades or unions as "jewelers," and, diametrically opposed in concept, are the many artist-craftsmen and "avocationers" who produce that which they call jewelry (there is no other word) for an aesthetic or therapeutic satisfaction. Some of these people have turned their work into profit without injury to the original concept.

There is a second great difference between these two forms of jewelry. The "jeweler" is interested in metals as materials to hold incrustments of precious or semiprecious stones (this classification is a point of view aesthetic and economic) or as a substance from which he can produce ring shanks, pins, earrings, etc., where the metals are used as bright areas and are occasionally embellished with graving tools. The contemporary hand crafter, on the other hand, approaches design



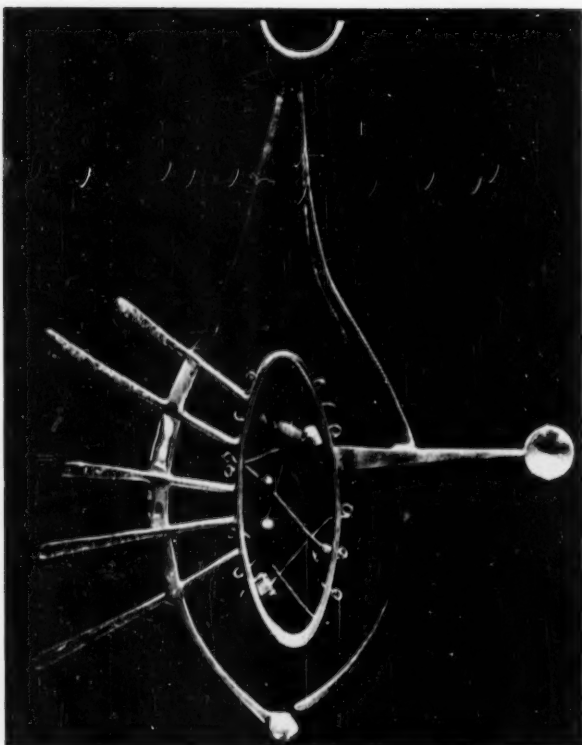
*Pins or pendants shaped from square wire by Bob Winston. The wire was altered in thickness by hammering and formed with long nose pliers. Although these were soldered at a number of points, wire jewelry may be designed so that no soldering is required, making it simple for the beginner.*



from three directions; (1) he is involved with the combination of materials (stones of all types, beads, plastic, copper, brass, stainless steel, monel, etc.); (2) he is interested in the versatility of a single piece of jewelry (a ring being worn as a pendant, a pin used as a barrette, earrings as scatter pins); (3) his design develops from the working process in fabrication. And it is design as a result of these processes that we wish to discuss in this article.

The diversity by which the "processes of fabrication" may be approached varies in as many ways as there are teachers. Some use pure imitation. Others endeavor to develop the student's imagination through his experience. And perhaps an experimental or "trial and error" procedure is a more





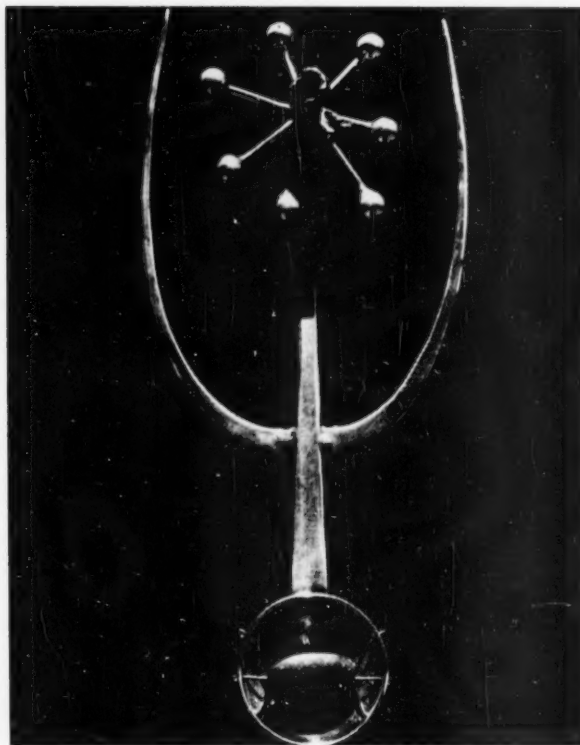
*A Winston pendant made of wrought wire. Small beads are strung on 24-gauge wire. Hammer marks are left as texture.*

pleasant and effective method of developing inventiveness in a person when approaching the medium for the first time. In the earlier stages of the "experimental process" one should endeavor to produce jewelry involving as few solder joints as possible. Learning any craft is simplified if it is approached in simple steps, with the simpler ones first. Soldering is not simple and can confuse any preliminary investigation of the inherent characteristic of the metals to be used. This, therefore, would suggest a pendant as an early project for the novice. Pendants are free hanging ornaments, often having no front or back to the design, suspended from a chain, cord, or thong. Most other projects (pins, cuff links, earrings, etc.), require many more solder joints to prevent the necessity of re-forming the jewelry each time it is worn.

Material available for contemporary jewelry is as variable as one's resourcefulness. As with soldering, acquainting a person with materials available for jewelry should be according to some plan which will avoid confusion and frustration by not presenting too many different materials and processes at one time.

Wire is an excellent medium for the beginner, for it may be obtained in an array of metals (brass, copper, bronze, monel, gold, silver, etc.) as well as in assorted sizes (gauges) and shapes (square, round, triangular, half-round, rectangular, etc.). Secondly, the use of wire as a basic ma-

terial simplifies the processes required. The only tools needed would be (1) something to cut the wire (cutting pliers or jeweler's saw); (2) a hammer (ball peen preferably); (3) some type of surface plate (rail, anvil, the face of a sledge hammer); (4) a pair of long nose pliers (round nose pliers also will help). Copper and brass wire (usually obtained in round form, but can be changed in shape by the use of a draw plate) does permit a student, for a few cents, to experiment directly designing in metals, avoiding any reluctance attached to experimentation with more costly metals (gold and silver).



*The author fabricated this pin from wire, except for the domed cup at bottom. The irregular star adds variety and the melted ball on top creates interest. Solder globules add more informality to what is basically a formal design.*

By approaching design directly, the novice will discover for himself what shapes develop by hammering a wire flat (contrasting results occur if one flattens a curved wire with greater emphasis towards the inside of the bend instead of the outside edge). For instance, what happens when pounding the apex edge of a triangular wire? Through observing the effects that compression has upon wire, one will soon develop an ability to design in wire, selecting automatically the best gauge, curved forms and texture for the piece of jewelry to be fabricated. He will be able to choose between the differing effects of flattening, and will discover the need of thinning a wire (by hammering) in order to permit a sharper bend.

Through experimentation, the beginning craftsman will learn how to establish tensions and gain rigidity from the fact that metals harden from being pounded on a steel plate with an iron hammer and that this is not true when a leather mallet is used. He will find that annealing (softening the metal by heating) is necessary to prevent breaking when forming a sharp bend, and that it is essential to anneal a bracelet before forming it round after shaping the design. By experiments of this sort, the inherent elements of design are discovered as related to metals—thick and thin line quality, texture caused by planishing and hammering—space as the results of contrasting oxidized and polished areas—arabesque developed by the plan of curved lines and straight lines, etc.

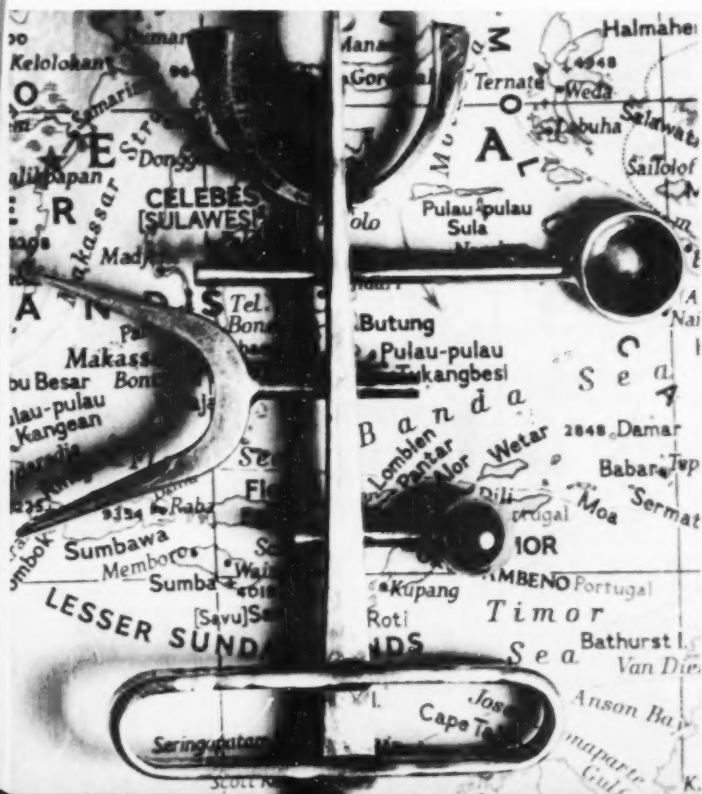
And so we may conclude that, through an analysis of the forms produced by the tools available, a piece of jewelry is no longer confined to the setting of precious and semi-precious stones but rather encompasses many materials, that fortified with a textbook (available in most libraries) stating formulas for acid baths (pickle), oxidizing solution (liver of sulphur); polishing compound; and methods of buffing (not necessary on every piece of jewelry); anyone can fabricate a pendant.

Bob Winston teaches jewelry making at the California College of Arts and Crafts, Oakland, California, where he is professor of crafts and sculpture. His jewelry has been exhibited in leading museums. George Tagney photographed the author. Other photographs by Mr. Winston.



The author, Bob Winston, at work in his California studio.

Detail of a silver pin by Winston. All forms were made by compressing wire, with the exception of the two disks made of sheet silver. The center stem was pounded from 8-gauge square wire, and other forms are from 10-gauge round wire.

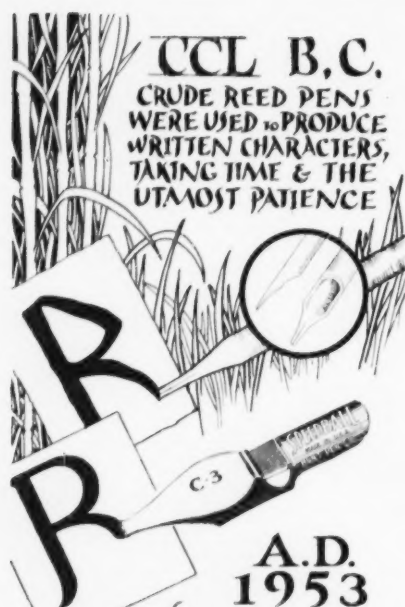


## Reference Books on Jewelry Making

Editor's Note: Readers and students interested in making simple wire jewelry without soldering are referred to some of the techniques illustrated by Helen Clegg and Mary Lorum in their book "Jewelry Making for Fun and Profit," published by David McKay, New York, 1951. This book is entirely devoted to wire jewelry. Another good source is "How to Make Modern Jewelry" by Charles J. Martin with Victor D'Amico, International Textbook, Scranton, 1949.

Any of the following jewelry reference books will be helpful to those wishing to know more about soldering, pickling, oxidizing, and other processes mentioned by the author. These books also provide information on other jewelry making techniques: "Your Jewellery" by J. Leslie Auld, printed in Great Britain and distributed by Chas. A. Bennett, Peoria, 1951. "Jewelry, Gemcutting and Metalcraft" by William T. Baxter, McGraw-Hill, New York, revised 1950. "Creating Jewelry for Fun and Profit" by Andrew Dragunas, Harper & Bros., New York, 1947. "Metalcraft and Jewelry" by Emil F. Kronquist, Chas. A. Bennett, Peoria, 1926. "Jewelry and Enameling" by Greta Pack, D. Von Nostrand, New York, 1941. "Jewelry Making and Design" by Augustus Rose and Antonio Cirino, Davis Press, Worcester, revised 1946. "Cabochon Jewelry Making" by Arthur and Lucille Sanger, Chas. A. Bennett, Peoria, 1951. "Small Jewellery" by F. R. Smith, English book reprinted by Pitman, New York. "Hand Made Jewelry" by Louis Wiener, D. Von Nostrand, New York, 1948. "Jewelry Making as an Art Expression" by D. Kenneth Winebrenner, International Textbook, Scranton, 1953.

Although some of the above books are not too stimulating from the standpoint of design, the various processes discussed can be used in a creative manner, with original designs in the contemporary spirit.



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With greatly increased prices for labor, printing, engraving, paper, ink, and all other supplies necessary for the manufacture of the Bulletins, it has become necessary for The Society to increase the subscription fee to 75 cents for the 30 issues.

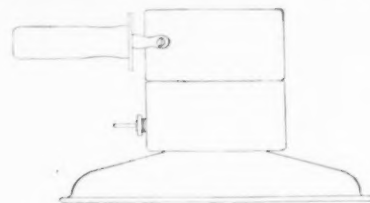
Send for your 30 issues of the National Geographic School Bulletins—starting October 5. We will gladly forward your subscription for you; simply send your name, address and 75 cents, in either coin or stamps, to Items of Interest Editor, School Arts Magazine, 139 Printers Building, Worcester 8, Mass. Subscriptions available for your classes, too, at the same rate if mailed in bulk to our address.

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(Continued on page 38)



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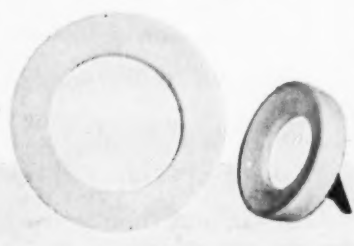
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(Continued from page 37)



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(Continued on page 40)

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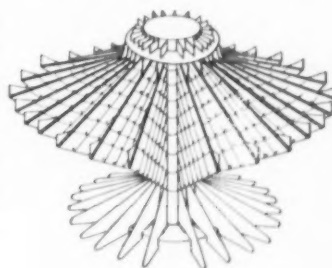
Lavishly illustrated—Full 8½x11" size—Handy flat format. Published as a service to all colorists by Higgins Ink Co., Inc.

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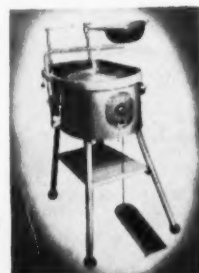
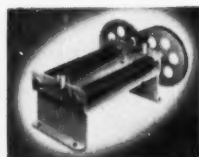
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## ITEMS OF INTEREST

(Continued from page 38)



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A New, Fast, and Stimulating Stencil printing method has recently been introduced under the name Bray Art, by the American Design Forum, Camden, Maine.

Designed to replace or supplement the method of applying paint with a stiff bristle brush through stencil openings, the Bray Art process accomplishes identical results instantly by rolling a new type, soft and absorbent brayer, saturated with special non-bleeding color, over the stenciled design. Designs you make from Bray Art materials can be printed on paper or any porous surface including wood or textile.

The brayer imprinting method so speeds and simplifies the stenciling process that the art has many and varied new uses—especially those involving quantity printing. In addition, excellent results are achieved even by young children. Printing designs on greeting cards, programs, bulletins, posters and craft products are among the many school uses.

Bray Art offers many of the advantages of the silk screen printing process, yet the only items of equipment required are the special brayer, non-bleeding colors, transparent wax stencil paper, and a stencil cutting knife. All items are included in the Bray Art kits which are now being offered in the hobby and school arts markets. Items may be purchased separately or in kits.

Write to Items of Interest Editor, School Arts Magazine, 139 Printers Building, Worcester 8, Massachusetts, for your free copy of the Bray Art booklet. It gives complete details, including examples of Bray Art stencil printing, prices and describes the Bray Art method. Simply ask for the Bray Art booklet—before October 31, please.

To Those Doing Enameling on Metal, and to others interested in this fascinating craft, we have a free booklet for you. It's titled "Enameling on Copper and Other Metals," and is offered by Thomas C. Thompson Co., Highland Park, Ill. Written by Thomas E. Thompson, a man thoroughly experienced in understanding and working in enameling, it gives in its 44 pages a wealth of instruction, processes and design ideas. Of special interest to beginners and those of intermediate skill, the booklet will also be helpful to more advanced enameling enthusiasts.

Written with simplicity and directness, the author first gives the metals used for enameling, and the tools and equipment you need. He then takes up the preparation of metal for enameling, followed by application of enamel. In addition, there is information on



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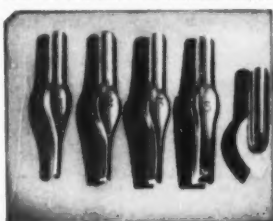


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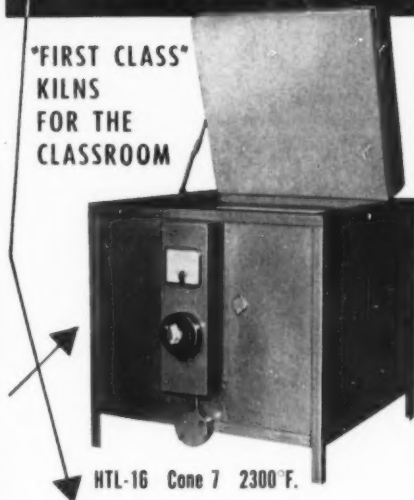
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For your free copy, simply write Items of Interest Editor, School Arts Magazine, 139 Printers Bldg., Worcester 8, Mass., and ask for a copy of "Enameling on Copper and Other Metals."

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(Continued on page 42)

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Many of the sketches are shown in progressive stages. Practice strokes are illustrated as well as a scale of values, giving the results from different pencil leads. In addition, the author, throughout the booklet, gives valuable hints on how to achieve such results, as variety of tone, accents, the illusion of change of direction, texture, and other helpful hints; all presented in a way designed to encourage you to do more sketching—and do it with greater satisfaction.

There are 24 pages of text and illustrations, and the size is 8 1/2 by 11 inches. For your copy, simply send 25 cents to Items of Interest Editor, School Arts Magazine, 139 Printers Bldg., Worcester 8, Mass., and ask for "Sketching with Venus Pencils." We'll see that it reaches you promptly.

(Continued on page 44)

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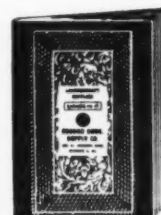


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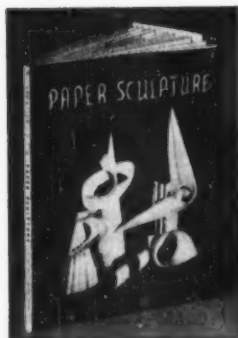
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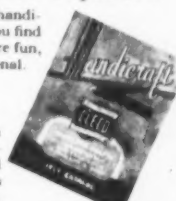
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Marion Quin Dix

At the closing session of the National Art Education Association Convention, held in St. Louis, Mo., April 8-11, the following were chosen to lead the association and plan its activities for the next two years.

#### President

Marion Quin Dix, Supervisor of Art Education, Elizabeth, New Jersey

#### Vice President

Ivan E. Johnson, Head, Arts Department, Florida State University, Tallahassee, Florida

#### Secretary-Treasurer

Horace F. Heilman, Associate Professor of Art Education, State Teachers College, Kutztown, Pennsylvania

## Meet the New Officers and Council of N.A.E.A.



Ivan E. Johnson

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Helen Cabot Miles

Art Teacher, Newton High School, Newtonville, Massachusetts

**Nearly 200 American schoolteachers** will win free trips to Washington next December as a part of the nation's observance of the 50th anniversary of the first airplane flight by the Wright brothers in 1903.

General James H. Doolittle, chairman of the National Committee to observe the 50th Anniversary of Powered Flight, today announced a contest to select four teachers in each state who best prepare and use instructional materials for aviation education in the classroom. The theme to be stressed will be the progress of aviation and its contribution to the nation's welfare in the half-century of its existence.

Each of the 192 winners will be awarded a three-day, all-expenses-paid air trip to Washington on December 15. They will visit Air Force, Navy and civil aviation facilities, participate in aviation discussions led by leaders from education, industry, and government, make sight-seeing trips, and attend the Wright Memorial 50th Anniversary dinner on December 17.

The contest will start September 1 and end November 17. Winners will be announced December 8. Each state superintendent of education has been asked to appoint a committee to select winners in four grade levels: Primary, intermediate, junior high and senior high.

Objectives of the contest are:

1. To stimulate teachers to have their students engage in educational activities commemorating the 50th anniversary of powered flight.

2. To further public awareness of aviation's implications to education.

3. To recognize the work done by educators to develop air-minded citizens.

4. To collect examples of technique devised and used in aviation education.

Any professional educator or student in a school of education may compete, and each contestant may submit as many entries as desired. The material submitted may be in the form of teaching units, plays, radio or TV scripts, audio-visual aids, reports on classroom or community participation in an aviation education program, or brief, factual or fictional aviation stories.

Dr. Harold C. Hunt, Chicago superintendent of schools, who is chairman of the educational subcommittee of the 50th anniversary celebration, said the contest offered teachers an opportunity to demonstrate "the splendid work" they have done and are doing to "promote an awareness of aviation both locally and through its impact on our economic and social structures."

"Few events in history have so greatly affected our lives as the first airplane flight and the subsequent development of aviation," Dr. Hunt said. "Educators are tremendously interested in promoting an appreciation of aviation and its many facets and implications. We are aware of our responsibility to show the children of the nation that we are living in a new world because of the changes brought about by man's ability to fly."



### Sidney Vere Smith

Chairman of the Board of Binney & Smith Co., New York, died on Thursday, June 11th, 1953. Mr. Smith was the son of one of the founders of the Binney & Smith Co. Those who have been associated with Mr. Smith through his 41 years with the Company mourn his loss not only as an executive of the Company but as a friend who was regarded with deep affection.

Among Mr. Smith's interests was the continuous development and progress of art education. His enthusiasm and hearty cooperation in art activities are well known to educators from coast to coast.

Mr. Smith's warm and delightful personality and keen sense of humor will be sorely missed by all who knew him.

(Continued from page 42)

**The Fourth Research Bulletin** of the Eastern Arts Association was published last Spring and mailed to all members. A limited number of this edition, titled "Art Education at the Junior High School Level," are now available to nonmembers. It contains research articles and tests pertinent to better secondary schoolteaching as well as valuable opinions on the meaning of the Junior High School art program. This Bulletin will help teachers and administrators to become aware of some of the problems with which they are unfamiliar, and fortify some of their opinions and intuitive approaches.

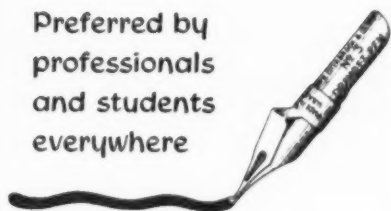
While this Bulletin deals mainly with problems of art education in the Junior High School, it should be of concern to all teachers and administrators who are interested in a well-rounded program.

Single copies may be purchased at 75 cents each—less in quantity. Order from Mrs. Lillian D. Sweigart, Secretary, The Eastern Arts Association, State Teachers College, Kutztown, Pa.

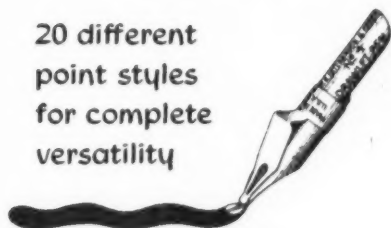
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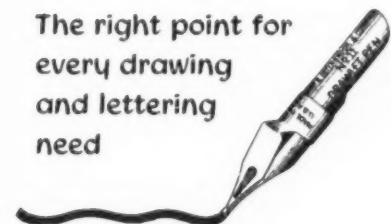
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## LETTERS

Have you a suggestion which will be helpful to other readers, or do you need their help in solving a problem of your own? Perhaps, you would just like to "sound off" and air some of your views. Brief letters of general interest will be quoted in this column, with the editor's reply when an answer is needed. More involved problems and suggestions will be treated on the "Art Problem Clinic" page or used as the basis for regular articles.

**What teachers need** Katherine Comfort, supervisor of art in Atlanta, Georgia, says: "Our teachers need, first, an understanding of the objectives in teaching art, based on the philosophy of art as a part of general education for all children. This includes an understanding of what genuine creative art is, and also 'is not.' Second, the study of child growth and development at different stages and the techniques of teaching adapted to the characteristics of the age group. In third place of importance is the how-to-do-it in crafts materials, unless the teacher has the basic understanding mentioned above. Of course, all teachers must have creative experiences in order to understand creative activity. Our primary teachers are doing very well in acquiring the philosophy, study of child nature, and the necessary teaching techniques. In the middle and upper elementary grades we need help toward better teaching techniques. Is this not considered a major area of weakness? What can be done on the nine- and ten-year-old level to develop the skills children need for continued confidence in their own creativity?"

**On rainy Friday art** John French, Supervisor of Art Education, University of California, Berkeley, writes: "School Arts has always been a standard reference in my classes in art education, but I have found it especially helpful during the past few years. It seems to me that it is in reality becoming a magazine of 'art education.' The articles increasingly have moved away from the standard how-to-do-it project. Beyond the practical suggestions, most articles explain why such a project fits into the developmental pattern of children's art and how it encourages individual creativity. My own experience with elementary teachers indicates that this is the kind of an approach they find most valuable. A single how-to-do-it suggestion may get them through a rainy Friday, but an article that explains art educational principles helps them in all their creative teaching."

Do you agree with the general tone of these two letters? If not, where would you place the emphasis, and why? Letters, both pro and con, on any subject of interest to classroom teachers, art teachers and students, will be welcome. Address the editorial office, 400 Woodland Drive, Buffalo 23.



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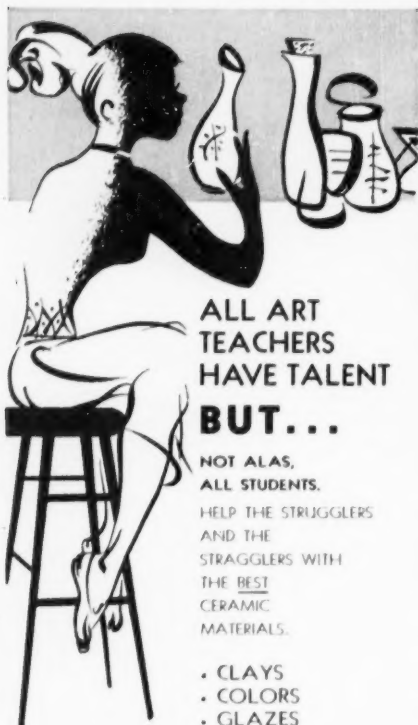
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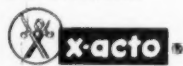


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# beginning teacher

The Beginning Teacher page will feature articles by different educators on a variety of subjects of special interest to students in training and new teachers. Here the experienced teacher may give advice to the beginner, and beginning teachers may exchange experiences for the benefit of others. Marion Tubbs, guest writer for this month, is from Canastota, New York. She has had ten years of experience on the kindergarten and primary levels and teaches over 700 small children weekly. Next month's guest writer will be Gretchen Grimm, Chairman Art Department, Wisconsin State College at Eau Claire, Wisconsin.

Give me a child with color in his soul and there will be less need to worry about the food in his stomach! He will grow from within. The beauty will shine out in the tinge of his cheeks and the light in his eyes. This child will be ever grasping the rainbow of opportunity and, step by step, he will ascend the ladder of successful living.

We are never too old nor too young to feast upon the beauty in life. The aged woman with crippled hands smiles as she patiently sews small scraps of cloth into a colorful quilt for her grandchild. Baby Nancy holds her wee fingers aloft as she studies them in serious discovery—finds they are a part of her—they move—they grasp her red rattlebox—unconsciously, Nancy is awakening to a world of beauty. A toddler, given the opportunity, would jog over to the spot of yellow tufted in the grass, snatch up the dandelion, squeeze it in his chubby fist, coo over it and press it to his lips. What greater appreciation of beauty could there be?

Why is it that at a near future date, this same lad will tear daisy heads ruthlessly from their stems and grind them beneath his heels or crash a delicate robin's egg against an ugly rock? I believe this: had the garden of that child's soul been tended and nurtured as he grew, he would have carried summer's buttercups home to place in a glass of water; stooped to pick up the gorgeous autumn leaf for mother, gathered the bits of beauty because his inner self loved them. He would not be a "sissy," either. He would be doing a richly glorious thing, bringing something from the outer world into his home—proving, also, his love of home. His might be the hand that would someday reach into the world's grab bag to pull forth such true miracles of beauty as the cathedral window, the mural on the museum wall, the golden words of a verse, or the priceless, beautiful phrases of a sermon!

This power to see, feel, and give beauty to the world is a real treasure to possess and any life work will be the richer for it. Whether it shines forth from the rows of nails around the sole of the cobbler's mended shoe or gleams down at us from the vaulted ceilings of the museums, something beautiful or something beautifully done—that is art.

I once knew and loved an aged physician of the old school. He had begun his career as a country doctor in the horse and buggy days. Later, he drove his own car to make his calls, but whether whistling calmly as he drove along the farmlands or, alert, as he sped cross-country at the wheel, he never forgot to look for the spots of beauty in the world. "God's signposts" he called them—the first spring beauty or trillium, the red-winged blackbird, clovers, orchards in flower or fruit season, stone fences, cattle wading in a brook, fluff of white clouds overhead, the twisting lane or the tall, slim elm. He would stop to pluck a wildflower to take to the hand of a sick child, but the smile he received in payment, he said, was a valuable treasure to keep as he could see it again and again when he was discouraged. It would warm his heartstrings, as he put it.

This kindly old man had seen eyes open wide to a fresh, new world. He had watched tired eyes close to a weary world. He talked with me of this as of two different paintings—"equally beautiful," said he, "birth and death, except that we say 'beautiful' a shade more softly when we speak of death." That physician's eyes were blue, but when he came into a sickroom he brought with him the glowing comfort and cheer of a complete rainbow! He carried the red of courage, the gold of cheer, the fertile green of confidence and vitality, the blue calm of peace in suffering and the deep, rich purple of promises fulfilled—and when he left, some of the beauty of his soul stayed in that room.

It is the privilege—privilege, not duty—of every art teacher in the primary grades of our schools to tend the tiny buds of beauty appreciation in the soul of each child with whom he comes in contact. Let us never miss an opportunity to drop a seed here or there that may later bear fruit. If God made it possible for a white lily to burst forth from a scrubby, brown bulb in the soil of the earth—if He caused a luscious, red-skinned apple to swell into ripe maturity from a speck of a seed beneath our feet—should not every small heart beat in tune to these miracles of beauty?

There would be fewer criminals, less murderous cravings, a sure diminishing of drabness about us, if more eyes were open to the fine things of life, the art of living, the feel of courage! Art—not only color and forms portrayed upon tangible paper, but a-r-t, a three-letter word, enfolding a universe of beauty and accomplishment both inside and outside of the body, up and down life's roadway. Art, the right way of living and doing things; art, the key to a life of success, the passkey to Heaven. Let us, as art teachers, place this key in the hand of every child today that he may unlock the beauty of tomorrow.

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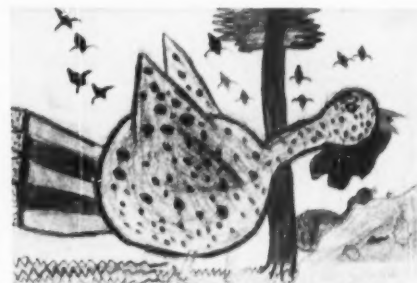
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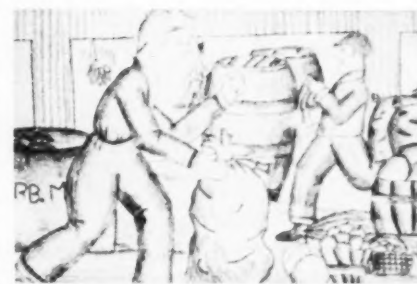
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## art problem clinic

Have you a problem? Readers are invited to send to the Editorial Office any special problem or other question relative to the teaching of art. Questions which are of general interest will be answered on this page. Marion Johnson, our guest authority for this month, is in charge of the educational program for the Delaware Art Center, Wilmington.

---

*"To teach art correctly a teacher must have a wealth of ideas, ideas, ideas—but with forty-five classes a week in crowded schools, ideas are impossible. We need day to day outlines or new twists in a course of study to furnish a strong source for thought departures."—Indiana*

More emphasis should be placed on knowing children, in particular the individual child, his interests, abilities and needs for expression at a given age level, rather than in collecting a new store of "tricks of the trade" to hand on to innocent subjects. The overburdened teacher does not have sufficient time to plan in detail, even if that were desirable. While it may be necessary to face limitations of space and equipment, ways have been found to alter the schedule to provide for qualitative teaching. What is needed is a clear understanding of creative values as related to personality development, and a knowledge of the meaning and content of modern art. A denial must be made of imitative devices such as teaching formulas, lessons which stress steps in a process, number paint sets, color books which serve as time-fillers or just as "busy work" passing under the name of art.

Too often the goal of art instruction is a product that compares favorably with adult art standards, rather than a childlike spontaneous expression which provides for inner growth and development of self-confidence. The search for "new twists" must give way to the pursuit of creative art values inherent in art processes and the conditions that make these possible. Activities must be continually tested for their appropriateness to the child's expressive needs at a given age level (See the books: *Creative and Mental Growth*, by Viktor Lowenfeld; *Creative Teaching in Art*, by Victor D'Amico; and *Education Through Art*, by Herbert Read.)

More planning should be undertaken with children to determine the direction activities should take. For instance, after doing potato printing for fun a large sixth grade decided to make decorated papers this way, and then became interested in printing processes. The papers were found to be useful in covering books. It was decided that one group would make books and study layout, while others

had fun block printing on cloth and paper. From these activities a plan developed to make an illustrated block-printed calendar. This became a group project among twelve students who exchanged prints, making in the end a complete calendar for each member. Growing out of these interests, display art, lettering and poster art were introduced. Only the end of the year prevented the interests continuing in still further directions.

There were opportunities for each child to work individually and together, and to experiment with materials. The class was broken down to smaller groups. Children carried on frequent discussion sessions with the teacher helping in planning, which increased their interest and range of ideas. The activities were well suited to their age level and ability. The teacher's plan, if there was one, was flexible—allowing suggestions to come from the students. She did not refer to an outline. She did bring in related material to show them. In the search for "new things to do" teachers become discouraged, especially since what one person does with one group of children may not be natural or possible with another. One sure way of having a full store of "ideas" is to involve the children in the planning.

*"Administration and hiring officials do not see the need of art. We have an extremely limited budget in a very poor community, with little time devoted to art."—Indiana*

The children must first enjoy and love art. There must be an active program underway regardless of circumstances. One sixth grade spent a year making marionettes, scenery, and stage. In the spring they produced the play they had written for parents and public. A substantial sum was raised to buy art supplies. This drew attention to the need for funds and the interest in art. In the same school, halls were alive with exhibits which interpreted the objectives of the art program so that the administration was constantly informed as to art and its values. At the time of the annual children's art exhibition, children worked as they naturally did during class, while parents passed by. This kind of exhibition, more than anything else, convinced the parents and teachers of the meaning of art to the children. They saw the creative process taking place.

*Next month Marion Johnson discusses a series of related problems sent in by readers, such as what can be done if the room has "screwed-down desks," art periods are limited to thirty minutes, and there are few materials on hand.*



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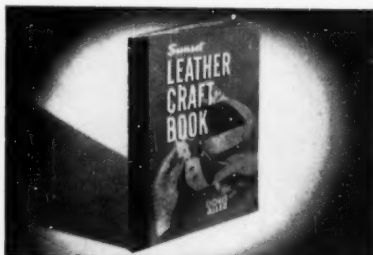
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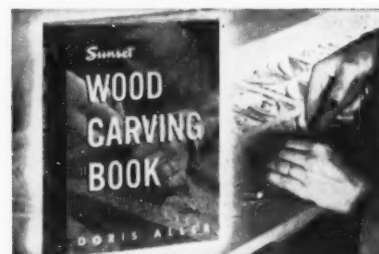
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# new teaching aids

**Creative Teaching in Art**, a revised edition of a popular book by Victor D'Amico, published by International Textbook Company, Scranton, 1953, price \$4.00. The original edition, first published in 1942, has helped many teachers and art education students develop a creative concept of art education. The revised edition includes new developments and a reinterpretation of the basic philosophy on which the book is written. There are 288 illustrations, many of them not previously published. Based on a deep respect for the individual worth of each child, various art activities are presented not as ends in themselves but as ways in which personality growth may be stimulated. Materials and suggested procedures at various levels are based upon sound educational objectives, and proper attention is given to individual differences. Chapter Seven, "The Child as Creative Inventor," is entirely new and stresses the development of child growth through tactile and space concepts. The book gives many practical suggestions for art activities and would be an invaluable reference on that basis alone. Its uniqueness lies in the manner in which the author incorporates his creative philosophy and known psychological principles with suggested activities. Those who are impressed with Mr. D'Amico's article in this issue will want to read his book.—D. K. W.

**The Arts in the Classroom**, an older book that is still new, by Natalie Cole, published by John Day Company, New York, 1940. Filled with sincere love and respect for children, Natalie Cole, a grade teacher, continues to pass on the enthusiastic and confident atmosphere of her classroom. She teaches through praise and encouragement, gives the child self-respect for his own work, makes him comfortable and unafraid so that his most individual ideas come out. First published in 1940, this book remains an outstanding aid to those who wish to help develop imagination and originality in children. Miss Cole, not an art specialist, has creative work going on throughout every day in her room. Some of her practices, like having the children outline in black before painting in colors, may be questioned; but her quoted conversations with her class should help even a timid teacher gain confidence and feel eager to use more classroom time for the arts. The values of creative dancing and writing, as well as painting and crafts, are revealed. The many excellent photographs of youngsters at work and close-ups of designs help make time spent with this book a warm firsthand experience with a master teacher and delightful boys and girls.—Lenore Tetkowski

**Design: A Creative Approach**, a new book by Sybil Emerson, published by International Textbook Company, Scranton, 1953, price \$4.25. Based on her successful work with students at the Pennsylvania State College, Miss Emerson suggests a variety of experiences in design for the older student or layman. She expects students to develop a feeling for design as a result of creative experiments with common materials, an emotional perception instead of pure rationalization based on theories of design. It is not intended that the various experiments included be carried out in a routine manner or that any statement or procedure be interpreted as a ready-made formula. The eleven chapters range from trial experiences with chalk, charcoal, and paint to the use of other materials in two and three dimensions. Various art elements, such as line, form, color, texture, and so forth, are considered in a non-technical manner, more as by-products of experimentation and evaluation than as rules upon which a design must be built. There are more than 150 illustrations, including both the work of students and the application of the various concepts in the work of professional designers. Written in the language of the beginner, and pleasing in its contemporary format, it is a welcome addition to the books on the subject of design.—D. K. W.

**Creative Crafts in Education**, a new book by a British author, Seonaid M. Robertson, published in the United States by Robert Bentley, Incorporated, Boston, 1953, price \$6.00. Miss Robertson believes that a vital purpose in creative crafts experiences is to educate our young people that the environment they live in is theirs to organize for use and pleasure. She reveals a deep understanding of young people in all their ages and stages through school years, from the early period of experimenting with various materials to the questions on how to make certain things, to the later period when they need to concentrate seriously on the qualities of certain materials used in one craft. The teacher's responsibility in making materials available is great, and the author includes suggested materials with a list of senses they particularly stimulate. Chapters in the latter part of the book are given individually to specific crafts, such as wood, pottery, block printing, carving, needlework, etc., and include the use of scrap and nature materials. Miss Robertson believes "the power to create harmoniously exists in everyone," and the teacher can give this power proper outlet so that it may survive in adulthood.—Lenore Tetkowski



# The New School Arts

EDITORIAL

For fifty-two years School Arts has had a steadily growing reader audience, and it continues today as the most widely read magazine in the art education field. Mindful of my own inadequacies, and conscious of the fact that it is potentially one of the most influential art education positions in this country, I have accepted the editorship of School Arts in all humility.

A great deal of credit for the best features in this issue goes to the new advisory board, introduced elsewhere. This group of nineteen leading art educators and teachers from the United States and Canada has been most generous of its time and ability. It is a working group which will be frequently called upon for advice and suggestions in developing the editorial policy.

There are readily apparent changes in arrangement and format, all planned to make School Arts more serviceable as well as more attractive. We have tried to introduce more white space into each page without materially reducing the number of articles and illustrations, although it would be a simple matter to create a more effective display on each page by cutting the text material in half. We believe you will find the new spacing between lines of type makes the text matter easier to read. An effort will be made to keep articles relatively short and full of meat for the reader. Titles, other headings, and captions for the illustrations will be edited so that the reader can tell at a glance whether the article is of special interest to him.

An innovation in magazine publishing is the printed index, located on the upper right-hand margin of the first page of each main article, permitting articles to be cut from the magazine and filed without even an index folder. We believe this new feature will make the magazine more useful

to you, justifying the extra effort in editing so that articles continue in sequence and conclude on an even number of pages. You may now remove articles from School Arts without destroying other articles. The Art Problem Clinic and Beginning Teacher pages are other new features. You will also find all of the popular features of the past, although they may appear under new headings. These include reviews of books, films, and other teaching aids; art education news, and information on new materials and equipment, including items which are free and inexpensive. Space will be given to letters from our readers, both pro and con, and we trust that this will develop into an interesting forum. Other new features are being considered for the future.

Cover designs will be selected from illustrations sent in for regular articles, or will be provided by art schools where they are developed as a part of the regular classwork. Color will be used for occasional titles, tint blocks, and line drawings. Several full-color reproductions will be used during the year.

Our readers are in many areas and levels of art education, from the elementary and secondary schools through art schools and teacher-training colleges, and we hope to provide for all of their needs in one package by a balance of articles in each issue. We have tried hard to include the many suggestions made to the new editor by School Arts readers. This is your magazine. Help us keep it that way by sending in your suggestions and comments, and by giving us practical support in the form of articles which meet your test of what School Arts should offer you. Because of the evidences of support both from the publishers of School Arts and readers generally, your new editor faces the future with complete confidence and excited anticipation.

*D. Kenneth Winebrenner*

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